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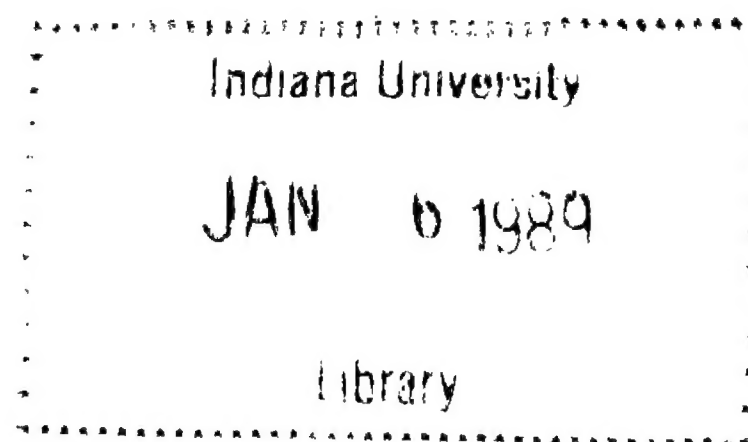
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THE AMERICAN SOCIETY OF ANCIENT INSTRUMENTS

Joan M. Meixell

If we would hear how the music of the wonderful period of Elizabeth and her continental contemporaries actually sounded to them, it must be restored through the instruments used in that flowery and fanciful age, with its background of court routine and rococo romance. It is time that the American people had an opportunity to hear this music in the original, and not in a copy. (Ben Stad, 1942)¹

The American Society of Ancient Instruments, founded in Philadelphia in 1929 by Flora and Ben Stad,² was the first American organization to specialize in performing music on early instruments. Because Ben Stad was the main impetus behind the formation and early success of this group, this article will initially examine his background and then chronicle the Society's most active years, those during Ben Stad's lifetime, 1929-1946. In conclusion, the Society's more recent history and its collection of instruments will be discussed.

Ben Stad was born in Rotterdam, The Netherlands, in 1885. His early musical training includes violin studies with Louis Wolf, Cesar Thomson and Carl Flesch. While a student at the Rotterdam Conservatory, he was a protege of Wilhelmina, queen of The Netherlands.³ At the age of twenty-one, he became concertmaster of

The author would like to thank the following individuals for valuable information and assistance: Laura Davis, Evelyn Luise, Florence Rosensweig, Michael Shahan, Lloyd Smith, Timothy Matney, and George Brightbill of the Paley Library, Temple University.

Editor's note: Present-day students of early music benefit from a sophisticated tradition of scholarship and performance experience unavailable to pioneers in the field, such as Ben and Flora Stad. What may seem in this account to be naive or incorrect information should be viewed in terms of what was available to the first early music performers. This information is valuable to present-day performers in terms of orientation within an on-going tradition in which the goal of completely capturing a vanished aesthetic will never be totally realized.

¹Wallis L. Seymour, "Modern Joys from Ancient Instruments: From a Conference with Ben Stad," *Etude* 60 (September 1942): 601.

²Until 1949, the Society's programs list only Ben Stad as founder; after 1949, both Flora and Ben Stad are named as founders.

³Seymour, p. 600 and "Ben Stad Dies at 61; Noted Violinist: Founder of the American Society of Ancient Instruments," *Philadelphia Evening Bulletin*, 19 August 1946.

the Leipzig Philharmonic Orchestra under conductor Hans Winterstein.⁴ Stad had several concert tours throughout Holland, Belgium, England and Germany, before coming to the United States in 1911.⁵ After a period of concertizing and teaching in New York, he was asked to move to Philadelphia to form a string quartet for the Ritz Carlton Hotel by its owner, Joseph E. Widener, financier and art collector. Some reports date his move to Philadelphia and affiliation with the Ritz Carlton around 1920. A notation on the back of a photograph intended for publication in a Philadelphia newspaper on 20 March 1916, however, noted that he would be "heard at the home of Mrs. J. Price Wetherill next Thursday Evening for the benefit of the Settlement Music School."⁶ Stad maintained his relationship with the Ritz Carlton for fourteen years, conducting the quartet and a small symphony orchestra, for which he won recognition from such notables of the day as Leopold Stokowski and Fritz Kreisler.⁷

In 1925 Stad formed the Institute of Musical Art in Philadelphia which included on its teaching staff Artur Freidheim and Diran Alexanian. Included in Stad's other musical activities in Philadelphia was the conducting of the Matinee Music Club String Orchestra and the Ben Stad Little Symphony for radio broadcasts by station WIP Philadelphia.⁸

Although Stad enjoyed success as a violinist and orchestra conductor, his "crowning achievement"⁹ was the founding of the American Society of Ancient Instruments. Even while a student in Holland, he had visions of performing concerts of Renaissance music on period instruments.¹⁰

⁴The article on Ben Stad in the *National Cyclopaedia of American Biography*, 1949 ed., Vol. 35, p. 334, said he was 21 when he became concertmaster while the obituary (see note 1 above) said he was 17.

⁵The *National Cyclopaedia* article (see note 2 above) said he came to this country in 1909, but more than one source, including the article which consisted of an interview with Stad (see note 1), said 1911.

⁶Photograph in the Photojournalism Collection, Samuel Paley Library, Temple University, Philadelphia, Pennsylvania.

⁷Seymour, p. 600.

⁸The *National Cyclopaedia*, p. 334.

⁹Ibid.

¹⁰Robert Dolejsi, "Ancient Viol Tunings," *Violins and Violinists* 11 (March-April 1950): 106.

According to their son Maurice Ben Stad, the Stads became interested in early instruments after hearing Henri Casadesus, French musician and composer, play the viola d'amore.¹¹ Henri Casadesus was the founder of the Société Nouvelle des Instruments Anciens (the "Nouvelle" is often incorrectly dropped in references),¹² a group he formed in 1901 at the suggestion of and in collaboration with Camille Saint-Saëns.¹³ This group served as a model for the American Society of Ancient Instruments.¹⁴ In keeping with the old tradition of musical family groups, it was comprised almost entirely of members of the Casadesus family. Henri Casadesus played the viola d'amore, his younger brother Marius, the quinton, his sister Regina Patornia, the harpsichord, Marius' wife Lucette, the viola da gamba, while one outsider, Maurice de Villiers, played the "bass de viole" [violone?].¹⁵ According to Robert Dolejsi, this grouping of instruments, quinton on the soprano line, viola d'amore on alto, viola da gamba on tenor voice, and "bass de viole" [violone?] on bass, was common in performances of early music during the late eighteenth and nineteenth centuries. He calls the viola d'amore an "interloper . . . for why this hybrid offspring should have supplanted the real alto of the consorts in the formation of a four-part ensemble is without true musical foundation."¹⁶

¹¹Julia Cass, "No, Viole d'Amour Was Not a Goddess of the Silent Silver Screen but Does Play a Big Part in Hits of an Earlier Era," *The Philadelphia Inquirer, Today Magazine*, 29 August 1976, p. 29.

¹²Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians*, 7th ed. (New York: Schirmer Books, 1984), "Casadesus, Henri," p. 422. Casadesus's group was also called the Société des Instruments Anciens Casadesus (*New Groves Dictionary of Music*, Vol. 3, p. 844). However, both "Nouvelle" and "Casadesus" have been dropped from the title in most references. An earlier group called the Société des Instruments Anciens, formed in 1895, had been well-known in French-speaking countries and London. It was comprised of Louis Diemer, harpsichord, Louis van Waefelghem, viola d'amore, Jules Delsart, viola da gamba and Laurent Grillet, vielle or hurdy gurdy. The earlier ensemble disbanded after a few years. See Margaret Campbell, *Dolmetsch: The Man and His Work* (Seattle: University of Washington Press, 1975), pp. 116, 144, and picture no. 1 between pp. 208 and 209.

¹³Dolejsi, p. 105 and *New Groves*, p. 844. The group presented concerts until 1939.

¹⁴Another American group influenced by the Casadesus group was the Boston Society of Ancient Instruments in 1938. See Paul C. Echols, "Early-Music Revival," *New Grove Dictionary of American Music*, vol. 2, p. 3.

¹⁵Dolejsi, p. 102.

¹⁶Ibid.



PLATE 1. BEN STAD WITH VIOLA D'AMORE ATTRIBUTED TO JACOBUS STAINER, 8 OCTOBER 1922. (Courtesy of Photojournalism Collection, Temple University Libraries)

Casadesus's group toured extensively throughout Europe, and their tours to America in 1927 and 1933¹⁷ included concerts at the Elizabeth Sprague Coolidge Festivals of the Library of Congress, Washington, D.C.¹⁸

The Stads went to Paris before 1925 to study with the Casadesus family—Ben Stad studied the viola d'amore with Henri, while Flora Stad studied harpsichord with Madame Casadesus.¹⁹ It may have been during this time that Stad “performed briefly” with the Société.²⁰ According to several sources, the Stads received more than lessons from Casadesus. Along with musical guidance, it was reported that Casadesus supplied Ben Stad with a collection of instruments.²¹ In addition, Casadesus provided early music he and his brothers Francis and Marius, had arranged or composed “in the style of” earlier composers.²² The American Society of Ancient Instruments played much of this music, and the first concert they performed in 1929 was said to have contained much music from the pen of Henri Casadesus.²³

It is reported that Ben Stad also visited with Arnold Dolmetsch, whose early music group was formed in the 1890s.²⁴ As with the Casadesus Société, Dolmetsch's ensemble was a family group and, from various accounts, often dressed in period costumes.²⁵

Returning to America, the Stads began preparing an ensemble that would, “...bring back the lovely string instruments of the Renaissance, the ‘Golden Age of Music,’ from the oblivion into which

¹⁷Ibid., p. 105.

¹⁸Slonimsky, p. 422.

¹⁹Interview with Florence Rosensweig, current Director of American Society of Ancient Instruments, 13 September 1988; Walter Naedle, “The Way 18th Century Sounded,” *Philadelphia Evening Bulletin*, 7 April 1972.

²⁰Echols, p. 3.

²¹Dolejsi, p. 106.

²²Interview with Lloyd Smith, 31 August 1988. Smith was a member of the American Society of Ancient Instruments, 1975-1980, Assistant to the Director, 1976-1977, and Director of the Society from 1978-1980. He has been cellist with The Philadelphia Orchestra since 1967. Also noted in Daniel Webster, “Taking a New Direction with Ancient Instruments,” *Philadelphia Inquirer*, 14 April 1979; *New Groves*, pg. 844. Apparently, both Casadesus brothers actually wrote some of the “earlier” pieces in order to augment the repertoire. Marius's “Adelaide” Concerto for violin, which he tried to attribute to Mozart, is the best-known example from this newly-composed repertoire.

²³Webster, “Taking a New Direction with Ancient Instruments.”

²⁴James Felton, “Viols, Rebecs and Shawms,” *Philadelphia Bulletin*, 26 March 1978.

²⁵Campbell, pp. 146, 168.

they had fallen, to revive the masterpieces of the pre-classic and classic literature, played on the instruments for which they were composed, and to encourage contemporary composers to write for these instruments in the modern idiom.”²⁶ Lloyd Smith further explained this philosophy, especially the encouragement of contemporary composers to write for these instruments, to “revive the use of these instruments to the point where they would take their normal place in society.”²⁷

As with the Casadesus and Dolmetsch groups, the American Society of Ancient Instruments was nearly completely a family affair. Stad expressed his view of why this was necessary in an interview which appeared in *Etude* in 1942: “The need for almost incessant rehearsal made it necessary to start the work with my own family, so that we might practice at all available times.”²⁸ The original Society was made up of family members Ben and Flora Stad, viola d'amore and harpsichord, their son Maurice,²⁹ “basse de viole” [violone?], and Flora Stad's brother, Josef Smit, viola da gamba. The fifth player Jo Brodo, who played pardessus, was a close friend of the family.³⁰ Two of the members, Josef Smit and Jo Brodo, were members of The Philadelphia Orchestra.³¹ Members of The Philadelphia Orchestra have continued to participate throughout the life of the group, both as members and as guest artists.³²

This combination of viols and viola d'amore was standard for the American Society of Ancient Instruments. When asked why he used this particular instrumentation, Stad replied that “the main advantage of this group, from a musical standpoint, is that there are

²⁶Seymour, p. 600.

²⁷Interview with Smith.

²⁸Seymour, p. 600.

²⁹Apparently, Maurice did not appear in concert with the organization until the 1930-1931 season. The original concert program (Girard Trust Company, November, 1931, “American Society of Ancient Instruments,” *The Girard Letter*, pp. 4-7, specifies Harold Garrat as performer on the Basse de viole), whereas the November, 1929 and May, 1930 concert reviews specifies Christian Klug (“Unique Music Festival” *Philadelphia Evening Bulletin*, 13 November 1929, and “Viols in Concert: Society of the Ancient Instruments Performs at Graphic Sketch Club,” *Philadelphia Evening Bulletin*, 3 May 1930.

³⁰Seymour, p. 600. Early listings before 1937 had Jo Brodo as Quinton performer.

³¹James Felton, “It's the World's Oldest Group of its Kind,” *Philadelphia Evening Bulletin*, 13 April 1979.

³²Philadelphia Orchestra members who were members of the Society (with their Orchestra instruments) include cellists Lorne Monroe, Paul Olevsky, Deborah Reeder, Marcel Farago, and Lloyd Smith; and double bassist, Michael Shahan. Philadelphia Orchestra members who appeared as guest artists with the society include Mason Jones, horn, William Kincaid and Harold Bennett, flute, Sol Schoenbach, bassoon, Benar Heifetz, cello, and Jacob Krachmalnick, violin.

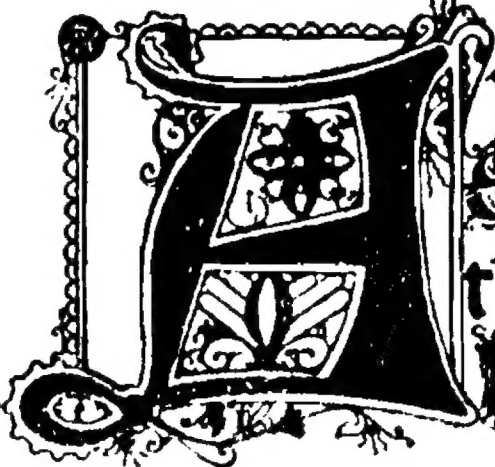
no 'gaps' in the tonal range [as there is in] the modern string quartet... between the second violin and the viola."³³

After a period of intense rehearsal in the family home at 4331 Chestnut Street, Philadelphia,³⁴ the group gave its first concert on 24 May 1929, at the Washington Memorial Chapel, Valley Forge, Pennsylvania.³⁵ Stad felt that this was an appropriate place to hold a concert of early music because if there had been a concert during the time Washington was here with his troops, "it would have been played upon instruments such as these."³⁶ As mentioned earlier, some works on the first concert may have been the work of Casadesus. However, it was listed as:

Johann Sebastian Bach (1685-1750)	Prelude Chorale Chorale Adagio
G.P. Telemann (1631-1767)	Suite in A minor Overture: allegro, lento
Cupis de Camarge (1719)	Gavotte
A.M.L. Sacchini (1734-1786)	Chimene
Perileon	Airs populaires français
Mauret	Divertissement! ³⁷


In November 1929, the Society presented the first of what was to become an annual event, a festival consisting of several concerts (the first festival had four).³⁸ According to available news clippings,³⁹ annual festivals were held in the spring as well.

³³Seymour, p. 601.
³⁴E.H.S., "Medieval Oasis in Desert of Jazz," *Philadelphia Record*, 27 December 1936.
³⁵Girard Trust Company, "American Society of Ancient Instruments," pp. 6-7.
³⁶Seymour, p. 601.
³⁷Girard Trust Company, "American Society of Ancient Instruments," p. 6.
³⁸"Unique Music Festival," *Philadelphia Evening Bulletin*, 13 November 1929.
³⁹"Viols in Concert: American Society of the Ancient Instruments Gives Classic Program," *Philadelphia Evening Bulletin*, 15 March 1932; and "Viols in Concert: Society of the Ancient Instruments Gives Program of Masterworks," *Philadelphia Evening Bulletin*, 17 February 1933.



American Society of the Ancient Instruments

Founder and Director: Ben Stad



Washington Memorial Chapel
Valley Forge

FRIDAY, THE TWENTY-FOURTH MAY, 1929
AT FOUR O'CLOCK (DAYLIGHT TIME)

JO BROWN—Quinton BEN STAD—Viole d'amour
JOSEF SMIT—Viole de gamba HAROLD GARRAT—Basse de viole
FLORA STAD—Clavecin

PROGRAMME

1. JOHANN SEBASTIAN BACH (1685-1750) Prelude Chorale
Chorale Adagio

2. G. P. TELEMANN (1631-1767) Suite in A minor
Overture: allegro, lento

RONDO GAVOTTE COURANTE
RICAUDON FORLANE MINUET

3. CUPIS DE CAMARGE (1719) Gavotte
A. M. L. SACCHINI (1734-1786) Chimene

4. PERILEON Airs populaires français
ALLEGRETTO MUSETTE ANDANTE RELIGIOSO
ALLEGRO FINALE

5. MAURET Divertissement
PASSE PIED MINUET LENTO RONDO

The Quinton, Viole d'amour, Viole de Gamba, and Basse de
Viole used in this concert are authentic Eighteenth
century instruments.
Clavecin Phygel—Paris

PLATE 2. AMERICAN SOCIETY OF ANCIENT INSTRUMENTS' FIRST PERFORMANCE PROGRAM.

It is doubtful if the musical season presents any other event quite as interesting to the music lover as this annual festival of the older school of melodic composition in which fine musicians play the really great music with the artistic spirit similar to that attending its performance centuries ago.⁴⁰

An early reviewer expressed much delight in the music and the playing at a 1930 May concert of works by Bach, Telemann, Giuseppe Torelli, Locatelli and Mauret:

The concert lasted one hour, but it was an hour of pure melody. And one wonders, why, with all this melodic wealth bequeathed by the old masters, people persist in experimenting with modernistic blatant barbarisms.⁴¹

Another enthusiasm Ben Stad shared with Henri Casadesus was an avid interest in collecting old instruments.⁴² In Stad's words:

It seemed to me that there were art lovers in America who, if they knew of the exquisite beauty of these ancient instruments and the music written for them, would make it possible to bring these art treasures to America. Thereupon, I set about to make a collection of the most essential instruments, in order to recreate the music written for them as the composers expected it to be played.⁴³

Some reports have indicated that Stad received a portion of his collection from Casadesus, although specific documentation could not be located as to which specific instruments these were.⁴⁴ Stad

⁴⁰"Viols in Concert: Society of the Ancient Instruments Gives Program of Masterworks."

⁴¹"Viols in Concert: Society of the Ancient Instruments Performs at Graphic Sketch Club." *Philadelphia Evening Bulletin*, 3 May 1930.

⁴²Casadesus' collection of early instruments is housed in the museum of the Boston Symphony Orchestra (see Slonimsky, p. 422). Casadesus' friend, Serge Koussevitzky, also shared this interest in old instruments, having "given joint recitals in Moscow performing early double concertos on double bass and viola d'amore. When Koussevitzky became conductor of the Boston Symphony Orchestra, he recommended that the Symphony acquire the Casadesus collection" ("The Casadesus Collection of Ancient Instruments," *High Fidelity-Musical America*, December 15, 1965, p. 152). See also Peter Tourin, *Violist: A Comprehensive Catalogue of Historical Viols da Gamba in Public and Private Collections*, (Duxbury, Vermont: Peter Tourin, 1979).

⁴³Seymour, p. 600.

⁴⁴Maurice Stad, in 1976, stated that most of the twenty-five old instruments had been obtained from Casadesus. Other instruments in the collection were found by the elder Stad in violin shops (Cass, p. 29). Lloyd Smith remembers seeing correspondence from Hill to Stad dated back to the 1920s and 1930s.

related that it had taken him twenty-five years to assemble his quartet of "violas" and that they were hard to find. In the early 1930s, this quartet was reported to consist of the following instruments:

Quinton—Louis Guersan, 1738

"The workmanship is of the greatest delicacy and the scroll is carved in the form of the head of a smiling medieval minstrel."

Viole d'Amour—Johannes Eberle (1699-1768)

"Its scroll [is] decorated with a carved head of a blind-folded cupid"

Viole de Gamba—Santo Seraphino (1687-1737)

Basse de Viole [violone?]-Domenico Montagnana (1690-1750)⁴⁵

In addition, the ensemble's harpsichord was built by Pleyel of Paris in 1926.⁴⁶ The Society's current collection includes roughly forty early instruments,⁴⁷ which includes eleven to thirteen violas d'amore. Lloyd Smith recalled that New York restorer William Monical remarked that "he felt like he was standing at the bottom of a viola d'amore waterfall" when he saw the Society's collection.⁴⁸ Smith also remarked on the assumed authenticity of a very handsome viole d'amore by Camillus Camilli (1739).

Documentation on the quinton mentioned above was not available, but Peter Tourin, in *Violist: A Comprehensive Catalogue of Historical Viols da Gamba in Public and Private Collections*, gives details of a pardessus in the Society's collection which was made by Guersan.⁴⁹

The scroll of the viola da gamba attributed to Santo Seraphin can be seen in Plate 5. Smith felt that this is not a Seraphin but a good

⁴⁵Girard Trust Company, pp. 5-6; "American Society of Ancient Instruments," *Pennsylvania Arts and Sciences* 1 (December 1935): 38-39.

⁴⁶Joseph Chapline, "A Tradition of Dedication," *WFLN Philadelphia Guide*, March, 1971.

⁴⁷James Felton, "It's the World's Oldest Group of Its Kind;" "What is the American Society of Ancient Instruments?" brochure.

⁴⁸Interview with Smith.

⁴⁹Tourin.

playable instrument which had been put together, probably by an Italian restorer, from pieces of other damaged or partial instruments. "The nearest we have been able to come to it is that the top is English, the back is probably French and the sides are from anywhere."⁵⁰

The instrument referred to as "basse de viole" is a small violone. It had been shortened by eight inches and could be played while sitting. This instrument was played by Maurice Stad during his tenure with the Society.⁵¹ Tourin lists two instruments in the American Society of Ancient Instrument collection with a Montagnana label, a bass and a violone.⁵²

Probably the most outstanding instrument in the Society's collection is the 1695 Tielke viola da gamba.⁵³ This instrument which is currently being played by Michael Shahan had been changed into a cello near the beginning of the twentieth century and had remained essentially in this state until it was restored by Burritt Miller in Philadelphia. Miller had trained with the Tielke scholar Günther Hellwig and consulted with him during this particular restoration which took several years.

It is possible that another instrument in the collection is a Barak Norman. This instrument came to the collection when Maurice Ben Stad was the Society's director. Maurice Stad was quoted as saying that "it was falling apart [and] looked like it had been varnished with roof paint at some point... the guy who had last repaired it in 1896 wrote his name [on one of the many interior patches] and below it 'Total Wreck.'"⁵⁴ It was restored and identified as a Gasparo da Salo,⁵⁵ but Smith related that when he first played the restored instrument, he noticed that the inlay on the back of the instrument looked like Barak Norman's monogram.

⁵⁰Smith. In addition, Tourin lists one Society bass which has a "Sanctus Seraphim" label.

⁵¹Smith.

⁵²Tourin.

⁵³A photograph and detailed description of this instrument are found in Günther Hellwig, *Joachim Tielke: Ein Hamburger Lauten—Undviolenmacher der Barockzeit*, (Frankfurt: Verlag das Musikinstrument, 1980), p. 237. Also listed in Tourin.

⁵⁴Cass, p. 29.

⁵⁵Ibid.



PLATE 3. MEMBERS OF THE AMERICAN SOCIETY OF ANCIENT INSTRUMENTS, 11 NOVEMBER 1942. Left to right: FLORA STAD, BEN STAD, JOSEF SMIT, JO BRODO AND MAURICE STAD. (Courtesy of Photojournalism Collection, Temple University Libraries)

Other instruments in the Society's collection include a Toppani pardessus⁵⁶ (Plate 6), several lutes, baroque violins, and a group of pochettes, as well as harpsichords, early pianos and a pipe organ. Numerous early bows are also to be found in the collection.⁵⁷

During the early thirties, the American Society of Ancient Instruments gained favorable recognition and increased its activities. According to an article printed in 1936, the Society had "...flourished quietly since then [its opening concert], giving a few public concerts each year and playing more extensively at private musicales."⁵⁸ One of its honors was to be selected to play at the opening ceremonies of the Folger Shakespeare Memorial Library on April 23, 1932, an event which was broadcast nationally via radio.⁵⁹ This particular concert included Thomas Morley's "It was a Lover and his Lass" which had been transcribed from the Folger Library's copy of Morley's *First Book of Ayres* and which was arranged for instruments by W. Oliver Strunk. The Society performed on the Folger Shakespeare Library's treble viol, viola da gamba, virginal, and clavichord.⁶⁰

An article in 1935, discussed the Society's plans for the upcoming season which included its annual festival in January. The addition of a tour in the South and a possible tour of European cities was mentioned.⁶¹ In an interview with Florence Rosensweig, a member of the American Society of Ancient Instruments since 1939 and currently its Director, she recalled that the Society had performed in Virginia at Sweetbriar College and at the Governor's Mansion in Charlottesville.⁶² No documentation could be found pertaining to the suggested European tour. A reference was found for one transcontinental tour.⁶³ In the Fall of 1936, the Society was invited to

⁵⁶Tourin.

⁵⁷"What is the American Society of Ancient Instruments?"

⁵⁸E.H.S. "Medieval Oasis in Desert of Jazz."

⁵⁹*The National Cyclopaedia*, p. 334.

⁶⁰"The Folger Shakespeare Library Exercises of Dedication" (Washington, D.C.: 23 April 1932).

⁶¹*Philadelphia Evening Bulletin*, 9 November 1935.

⁶²Interview with Rosensweig.

⁶³Chapline.



PLATE 4. BEN STAD WATCHES BENAR HEIFETZ PLAYING THE VIOLA DA GAMBA ATTRIBUTED TO TESTORI, 11 NOVEMBER 1942. (Courtesy of Photojournalism Collection, Temple University Libraries)

open the historical series sponsored by New York's Beethoven Association in Town Hall.⁶⁴

In 1936, a committee comprised of 40 well-known Philadelphians, was formed to aid the Society in initiating a festival that was national in scope. The chairman of the group, called the Festival Committee, was Mrs. Benjamin F. Maschal, the honorary president was Mrs. Irene duPont.⁶⁵ The purpose of the Festival Committee was to aid the Society in presenting a festival that would "...become an annual event comparable in fame to the Bach Choir festival in Bethlehem [Pennsylvania]."⁶⁶

Articles concerning the event, which occurred 6-7 April 1937, did not reveal why the festival was called "national." The only explanation discovered was in the title of an article "Society of the Ancient Instruments Widens Scope of Annual Festival and Invites National Notice" and in a sentence from within that article, "[the Society] has given annual spring festivals for several seasons, but this week's sessions were the first held on a national scale."⁶⁷ The expansion in the two-day festival included a lecture given by Madame Olga Samaroff-Stokowski on music and instruments of the sixteenth, seventeenth and eighteenth centuries,⁶⁸ a collaboration with the Chanters of the Holy Child Church in a performance of "early polyphonic music of the Italian and Netherlands Schools"⁶⁹ and a performance of Renaissance dances with the instrumentalists, by a group led by Mary Binney Montgomery.⁷⁰ Still another addition to the activities was a dinner held before the final concert of the festival. Leonard Liebling, editor of the Musical Courier, Samuel R. Rosenbaum, vice president of The Philadelphia Orchestra

⁶⁴E.H.S..

⁶⁵"Plan Instrument Festival: Committee Formed to Give Two-Day Program Here in March," *Philadelphia Evening Bulletin*, 9 December 1936.

⁶⁶"Plan Instrument Festival: Committee Formed."

⁶⁷Henry Pleasants, "Society of the Ancient Instruments Widens Scope of Annual Festival and Invites National Notice," *Philadelphia Evening Bulletin*, 10 April 1937.

⁶⁸"National Festival: Society of Ancient Instruments Inaugurates Annual Event," *Philadelphia Evening Bulletin*, 6 April 1937.

⁶⁹Pleasants.

⁷⁰*Philadelphia Evening Bulletin*, 20 March 1937.

Association, and Dr. Bruce Carey, director of the Bach Choir of Bethlehem, were the guest speakers at the event.⁷¹

The *Philadelphia Evening Bulletin* reviewer, Henry Pleasants, seemed pleased with the new undertakings but did complain that there were no intermissions during the concerts and that the "greater part of the instrumental program was played by the whole group of four viols and harpsichord. More solos, duets, trios, and quartets would have several advantages."⁷² Another article stated that "it is hoped that these concerts will be the first of an annual series similar in character and purpose to those conducted annually by the Dolmetsch family in England and by Casadesus in France."⁷³

During the following season, a concert was given on December 12th at the University of Pennsylvania, in the Museum auditorium, which marked the affiliation of the American Society of Ancient Instruments with the University Museum and the School of Fine Arts. The purpose of this affiliation was to restore the Museum's collection of old musical instruments.⁷⁴ However, research done by the current Pennsylvania Museum archive assistant, Timothy Matney, did not disclose such a relationship.⁷⁵ Florence Rosensweig also was not aware of any collaboration between the two organizations other than the presentation of concerts in the Museum auditorium.⁷⁶

A quote from a review of the above December 12th concert provides us with a glimpse of one of the early Society performances.

The program was delightfully topped off with an amusing sketch in which Mr. Stad, in a period costume of a French dancing teacher, instructed Mary Binney Montgomery and several of her group in the art of dance, utilizing the opportunity to play the 'cochette [pochette],'

⁷¹"National Festival: Elizabeth Wysor and Josef Smit Assist in Closing Programs," *Philadelphia Evening Bulletin*, 8 April 1937.

⁷²Pleasants.

⁷³*Philadelphia Evening Bulletin*, 20 March 1937.

⁷⁴"The Ancient Instruments: Society's Concert Marks Affiliation with University Museum," *Philadelphia Evening Bulletin*, 13 December 1937.

⁷⁵Interview with Timothy Matney, 14 September 1988.

⁷⁶Interview with Rosensweig. Also, Lloyd Smith did relate that an attempt was made by Ben Stad's son Maurice to restore some of the instruments (lutes and harpsichords) in the Museum's collection during the early 1970s, but the plans never came to fruition.

stringed instrument held against the waist and played like a violin and which screws into a walking stick.⁷⁷

Costume dress was apparently not uncommon in the Society's early concerts. During the above mentioned interview, Ben Stad related that the reason for this was that

...many of my patrons have insisted that our group at public performances don costumes of the period to enhance the illusion of returning to a world of grace and elegance, that splendid period when in many countries gentility was judged by the ability to play an instrument.⁷⁸

In addition to costumes, the Society often sought other means to create an appropriate atmosphere for their concerts. An account of a concert given in 1939 mentioned that there were lighted candelabras behind the soloists "to heighten the antique effect."⁷⁹

Casadesus supplied the Society with much of the music it performed in its early years. But there are also reports that Ben Stad acquired early music from other European sources. An account in an article printed in 1935 referred to Stad's summer (1935) trip to France and Holland in search of old music. He had received special permission from the curators of the Bibliotheque Nationale and of the Library of the Paris Conservatoire to go through their collections and make "photographic copies" of any music he desired. It was reported that a Paris historian, Dr. Eckstein, had traveled to Berlin to find additional music for Stad. Stad also obtained music from the Hague and in Rotterdam, and received assurances from the "Vereeniging Voor Nederladsche Muziekgeschiedenis" that music by early Dutch composers would be sent.⁸⁰ One of the compositions "unearthed" by Ben Stad at the Bibliotheque Nationale in Paris, a sonata for pardessus de viole and harpsichord by Jean Barriere, was performed by the Society in March 1946.⁸¹ Lloyd Smith related that Ben's son Maurice also traveled to libraries to find and microfilm early music.



PLATE 5. *Above right*, HEAD OF VIOLA DA GAMBA ATTRIBUTED TO SANTO SERAPHIN. (Courtesy of American Society of Ancient Instruments)

PLATE 6. *Lower Left*, HEAD OF 1708 ANGELO TOPPANI PARDESSUS. (Courtesy of American Society of Ancient Instruments)

⁷⁷"The Ancient Instruments: Society's Concert Marks Affiliation with University Museum."

⁷⁸Seymour, p. 601.

⁷⁹"Ancient Instruments," *Philadelphia Evening Bulletin*, 30 April 1939.

⁸⁰"American Society of Ancient Instruments," *Pennsylvania Arts and Sciences* 1 (December 1935): 63.

⁸¹"Music Festival Announced," *Philadelphia Evening Bulletin*, 9 March 1946.

The first portion of a concert in December 1940, consisted of music that Maurice Stad had found in the Library of Congress.⁸²

Another source of repertory was provided by the musicologist and singer, Yves Tinayre. He first appeared with the Society in April 1940, performing, among other things, a cantata by J.C. Kriedel that he had located in a Paris library.⁸³ When Tinayre returned to perform with the Society in December 1941, Henry Pleasants of the *Philadelphia Evening Bulletin* remarked:

The presence of Mr. Tinayre, still vividly remembered for his participation in the festival of two seasons ago, added much to the substance of the occasion, for he has a singular ability to bring musicology out of the library and to make it a matter of revival rather than a matter merely of discovery and documentation.⁸⁴

Tinayre performed with the Society again in April 1944, and in February of the following year, he collaborated with Ben Stad in the production of Claudio Monteverdi's opera, "Il Combattimento di Tancredi e Clorinda."⁸⁵

The Society amassed a large library of music, tape and disk recordings, and books. The music consists of several thousand compositions, including microfilm copies of music from European libraries. Tape recordings of the Society's performances date back to the 1940s. In addition the library contains more than one thousand recordings of performing groups from all over the world.⁸⁶

One of Ben Stad's goals was to encourage modern composers to create new works for the older instruments. During the 1938-39 season, the Society held a composition competition which was won by Philadelphia composer and violinist Arthur Cohn. The \$500 prize⁸⁷ was awarded for Cohn's *Music for Ancient Instruments*.⁸⁸ He also

⁸²"Old Instruments End Festival," *Philadelphia Evening Bulletin*, 6 December 1940.

⁸³Henry Pleasants, "Ancient Instruments Society Presents Yves Tinayre," *Philadelphia Evening Bulletin*, 10 April 1940.

⁸⁴"Festival Soloist is Yves Tinayre," *Philadelphia Evening Bulletin*, 4 December 1941.

⁸⁵Max de Schauensee, "17th Century Chamber Opera Produced by Musical Group," *Philadelphia Evening Bulletin*, 10 February 1945.

⁸⁶"What is the American Society."

⁸⁷"Cohn Wins Award," *Philadelphia Evening Bulletin*, 1 April 1939.

⁸⁸Slonimsky, p. 482.

wrote *Quintuple Concerto for 5 Ancient Instruments, with Modern Orchestra* in 1940.⁸⁹ The first performance of Cohn's award-winning piece took place on 9 April 1940, when the Society gave an afternoon concert entirely devoted to music written or arranged for the American Society of Ancient Instruments. The program consisted of Henri Elkan's transcriptions of Henry Purcell's "Golden" Sonata and a Suite by Frescobaldi; a Minuet and Cantilena by Johann M. Blose; A. Louis Scarmolin's tone poem, "In Retrospect;" and Cohn's *Music for Ancient Instruments*.⁹⁰ "The composers were all on hand to acknowledge the cordial applause."⁹¹

While it appears that the only composition competition held by the Society was the one in 1939, several contemporary composers, other than those mentioned above, have written works specifically for the Society. These composers have included Frances McCollin ("Ye Watchers and Ye Holy Ones," written in 1938),⁹² Walter Heckster,⁹³ Bourle Marx,⁹⁴ and David Loeb ("Serenade," premiered in 1978).⁹⁵ At the 14th annual festival, the Society performed a work by Maurice Ben Stad which had been written, as explained by Ben Stad, "to exhibit the interesting tonal possibilities of the instruments and to inspire composers to write works for them."⁹⁶

Another innovation during the Ben Stad years of the Society was the inclusion of children's concerts in the annual festivals. The first such concert reviewed was held in December 1941.

In the afternoon the Society gave a most successful and entertaining children's concert with the assistance of two young artists, Julea Stad [the Stads' daughter], harpsichordist, and John Langstaff, baritone. Everything on the program, in this case was a hit. The concert began

⁸⁹Ibid.

⁹⁰Pleasants, "Ancient Instruments Society Presents Yves Tinayre."

⁹¹Ibid.

⁹²"Music in Review," *Philadelphia Evening Bulletin*, 1 May 1947.

⁹³"What is the American Society."

⁹⁴Interview with Rosensweig.

⁹⁵Tom di Nardo, "Festival's Opening Honors Director," *Philadelphia Evening Bulletin*, 28 March 1978.

⁹⁶"Festival of Ancient Instruments Ends," *Philadelphia Evening Bulletin*, 5 December 1941.

with a harpsichord concerto by Dittersdorf and ended with Telemann's 'Don Quichotte' Suite complete with Sancho Panja, Rosinate and the windmill. In between were old songs and dances by the soloists and a demonstration of the old instruments. [The audience was] large and enthusiastic.⁹⁷

Subsequent children's concerts included performances by a choir from the All-Philadelphia High School Chorus.⁹⁸ These children's concerts were continued into the late 1970s, and have been reinstituted in recent years. According to accounts by Rosensweig and Smith, children were transported to these concerts by school buses.⁹⁹

Also during the period of Ben Stad's leadership, the American Society of Ancient Instruments made a number of recordings on both the RCA Red and Black Labels.¹⁰⁰ An obituary for Ben Stad which appeared in *Etude* stated that the Society's recordings had had a "very large sale."¹⁰¹ The *National Cyclopaedia* article also mentioned the Society's "many recordings."¹⁰² The present-day Society has recently completed a new, as-of-yet unreleased album. Included on that recording is a 1934 arrangement by Maurice Ben Stad of an anonymous air d'coeur entitled "L'Amour de Moi," a piece that was the Society's theme song for many years and was used as a signature tune when it had its radio show.¹⁰³ Florence Rosensweig noted that the Society had also appeared on an early nationally broadcast television show entitled "Exploring," sponsored by General Electric.¹⁰⁴

⁹⁷Ibid.

⁹⁸"Music in Review," *Philadelphia Evening Bulletin*, 1 April 1944, and 9 February 1945.

⁹⁹Interviews with Smith and Rosensweig. During Smith's tenure, there was a bus strike one year, and they held a children's concert with no children.

¹⁰⁰Interviews with Smith and Rosensweig.

¹⁰¹"Ben Stad," *Etude* 64 (October 1946): 595.

¹⁰²*The National Cyclopaedia*, p. 334.

¹⁰³Interview with Michael Shahan, 9 September 1988. Shahan, Assistant Principal, double bass, in The Philadelphia Orchestra, has been a member of the American Society of Ancient Instruments since 1978.

¹⁰⁴Interview with Rosensweig.



PLATE 7. BEN STAD WITH VIOLA D'AMORE, 29 NOVEMBER 1940. (Courtesy of Photojournalism Collection, Temple University Libraries)

Ben Stad died on August 19, 1946, and was buried in the churchyard of the Washington Memorial Chapel at Valley Forge, site of the Society's first concert, but the legacy of the Society he founded has continued through his family and friends' efforts. His son Maurice directed the ensemble until his death in 1977. Lloyd Smith became director after that and, from the spring of 1980 to the present, Florence Rosensweig has been directing and continuing the tradition of the American Society of Ancient Instruments. Rosensweig studied with Ben Stad. The Spring 1989 Festival will mark the organization's sixtieth, uninterrupted season.

While Ben Stad did not collect contemporary reproductions of early instruments, he was open to the idea and was hopeful of a time when more performers would take up his beloved instruments. He stated that "there is no reason why the fine violin makers in the United States could not produce instruments, if a sufficient demand were to be created."¹⁰⁵ What was said about Noah Greenberg in Cohen and Snitzer's book, *Reprise: The Extraordinary Revival of Early Music*, can also be ascribed to Ben Stad: "...we need to remember Noah's open, generous, innovative spirit and his unflagging commitment to making early music enjoyable and accessible." Stad was one of the ones who "lit the fuse"¹⁰⁷ that ignited the explosion of interest in early music after World War II. His ensemble's tours, recordings, radio/television broadcasts and annual festivals in Philadelphia brought the sound of early instruments to a large audience.

¹⁰⁵Seymour, p. 601.

¹⁰⁶Joel Cohen and Herb Snitzer, *Reprise: The Extraordinary Revival of Early Music* (Boston: Little, Brown & Company, 1985), p. 35.

¹⁰⁷Frederick Neumann, "In the Baroque Ghetto: Zealots, Flawed Principles are part of 'Authentic- Music Movement'" *Grammy Pulse*, July, 1988, p. 8.

GERMAN LITERATURE FOR VIOLA DA GAMBA IN THE 16TH AND 17TH CENTURIES

Alfred Einstein

Translated by Richard D. Bodig

It was not so much the Italian viol players who brought viol playing into prevalence in Germany (although there is evidence to support this notion), as it was the English instrumentalists. By the end of the century, the fame of the "welschen Geiger" (Italian viol player) had given way to the English. Maugar's statement that the father of the renowned Italian Ferrabosco had first introduced the use of the viol to Englishmen, "who have since surpassed all the other nations"⁵³ (that would have been shortly before 1562),⁵⁴ inevitably leads one to the conclusions that Alfonso Ferrabosco first brought to England the forms of improvisation: embellishment of a vocal work, the toccata, and variations on chant, song and dance.

Indeed Italian "vials" were already known in the chapel of Henry VIII.⁵⁵ Long before 1600 hoards of English instrumentalists, some with and in the theater, some fleeing because of their religious beliefs, covered the continent. There are endless examples of this.⁵⁶ Thomas Simpson, Tobias Hume, Henry Butler, the two Rows, Steffkins and Norcombe are noteworthy. All of whom are known as

This is the third installment (pp. 23-43) of Richard Bodig's translation of Einstein's *Zur Deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1905).

⁵³Thoinan's reprint, p. 34.

⁵⁴G.E.P. Arkwright, *Revista musicale italiana* 4:4.

⁵⁵W. Nagel, "Annalen der englischen Hofmusik," Beilage zu den *Monatshefte für Musikgeschichte*, vol. 26, p. 18f.

⁵⁶Jean Rousseau, *Traité de la viole* (1687), p. 18. His account still needs to be verified.—Huyghens, *Correspondance*... "publ. par W.J.A. Jonckbloet et J.P.N. Land, pag. XII. Lettres XIII, XLII."—Rist, "Das Aller-Edelste," *Aprilens-Unterredung* (1666), Vorbericht. The gambist mentioned here, who "did magnificent things," was Tho. Simpson, at the court of Count Ernst of Schauenburg.—Fürstenau, *Zur Geschichte der Musik... am Hof zu Dresden*, 1: 73.—Sittard, *Zur Geschichte der Musik... am Württembergischen Hofe*, 1: 33, 46, 217.—Hammerich-Elling, *Vierteljahrsschrift für Musikwissenschaft*, 9: 78.—J. Bolte, *Die Singspiele der englischen Komödianten*, p. 3f.—M. Seiffert, *SIMG*, 2: 95ff., etc.

virtuosos on the gamba. Later Hamburg, and Lübeck especially, became important centers for instrumental music, constantly sustaining the inner feeling of English musical life and supplying almost all German courts with gambists. The traditions of English arts remained alive in Hamburg for a long time. Georg Neumark seems to have carried them from this location to the middle of Germany as did Gabriel Schültz⁵⁷ to Nürnberg. England continued to rank as the principal center of gamba playing throughout the seventeenth century. Mersenne chose, as the best example of the use of gambas, the fragment of a six-part fancy "by a prominent English composer," perhaps John Coperario who according to Walther's writings⁵⁸ "composed six-part fantasies for violins." Paul Kress, second chapel master at the Stuttgart court from 1677, asked for a leave in 1662 to go to England in order to perfect himself on the "viola da gamba which flourishes there."⁵⁹ David Adams, who held a position as gambist in the court chapel in Berlin, received permission in 1672 to travel to England to learn about the resources of his instrument.⁶⁰

W. L. Vogelsang also went to England and to other lands in 1677 to perfect his playing. The gamba was held as an authentic English instrument throughout the entire seventeenth century. Its roots had long since been forgotten in Italy, where by 1640 (according to Maugar's evidence), there were few and hardly any good players left. In a poetic eulogy⁶¹ for Christopher Simpson's pupil and patron John Bolles, who performed in Rome in 1661, the gamba is called "Britanica chelys, which the common people call large viol." August Kühnel traveled to England in 1682, "in order to find out what kind of viol players were there because the viola da gamba came from England."⁶² Eisel in his "Musicus autodidactus" of 1738, writes specifically on this subject on page 39: "the viola da gamba, or viol to be held between the legs, which first appeared in England, subsequently became known in Italy, France and Germany." Only

⁵⁷J.G. Doppelmayr, *Historische Nachricht*... (1730), p. 262f: "In 1655 he traveled from there through Saxony to Nürnberg and attracted much attention because of his skill... notably on the viola da gamba (which until then was still a rarity in Nürnberg). This can only mean that solo playing was an infrequent happening."

⁵⁸*Lexikon*, p. 184.

⁵⁹Sittard, 2: 58.

⁶⁰Schneider, *Geschichte der Oper zu Berlin*.

⁶¹Reprinted in Hawkins, 4: 399.

⁶²*DTB*, II, 2, p. lxxxiii.

Jean Rousseau knew that the English received the viol from Italy although they were the first to use them in polyphonic settings.⁶³ In fact, the technique of the viol, in the hands of English instrumentalists, flourished and reached greater stature than violin technique ever reached during the seventeenth century. In Italy the gamba had fulfilled its mission by furthering and glorifying the styles of improvisation which were carried over into solo and trio sonatas.

Over a long period of time in other countries, however, the solo sonata appeared only in the form of improvisation, in which the gamba was most prevalent. If we turned (without first probing the role of the gamba in English musical life) to Christopher Simpson's *The Division-Violist* (1659) in which he set down technique for English gambists, we would gain new insight (as from Ortiz) into the importance of extemporaneous playing in the cultivation of certain instrumental styles and into the understanding of many of their attributes.⁶⁴

Simpson compiled a list of technical achievements of concern to viol players during the century. We find in it the culmination of principles of gamba technique in his own country and abroad. Abroad, during the Restoration, codified French orchestral music was influenced by the Italian sonata which displaced the old "lessons," which included the polyphonic fancy and dances for one and more parts. In his own country, improvisation forms were, as previously in Italy, exhausted and no longer in the developmental stage. In Italy, the rich resources gained through their practice had become incorporated in the sonata which achieved through them first the development of animation and skill of expression in the smallest details, nimbleness and melodic suppleness, and ultimately full instrumental expression. In England, extreme technical skill remained an end in itself.

The Division-Violist consists of three parts, each of which strive for proficiency, to enable one "to play ex-tempore to a Ground: the

⁶³*Traité*, p. 17f: "the viol... passed... from the Italians to the English, who were the first to compose and play harmonic pieces for the viol and who spread their knowledge in various countries."

⁶⁴I used the second edition, in which there is printed an elegant Latin translation by William Marsh and which was ready for publication in 1665 but first came out in this format in 1667. The first division is completely and faithfully reprinted in Hawkins, 4: 404.—A Piatti published the seventh division as No. III in "Oeuvres Classiques pour Violoncelle..." (Mainz: Schott and Sons). In Parry, *The Oxford History of Music*, 3: 333, a few samples from a Prelude, from the fourth variation of the fifth division and the seventh variation of the sixth division.—On the subject of Simpson's ornamentations, cf. Edw. Dannreuther, *Musical Ornamentation*, Part I, pp. 63-67.

highest perfection of the Viol." The first part consists of elementary tutoring instruction on finger placement which is rather surprising. The first finger is inevitably placed on the first or second fret. String crossings are avoided wherever possible. The art of shifting positions, despite the obstruction of frets, is taught with care. The first finger leads in moves shifting upward, followed by the second, third and fourth fingers. Descending, the first leads, followed by the second, third and fourth fingers. Indeed, the first finger leads in either direction. The rule of instruction for functional and relaxed fingering is that the finger remains on the string as long as possible, a rule which applies today as it did then ("holds," "tenües de bienséance" in Rousseau) and has its roots in lute playing.⁶⁵ No less important is correct bowing technique. The arm remains relaxed; only the wrist moves. If the notes within a measure are even in number, one begins on an up bow. If the count is uneven, one begins on a down bow. Exceptions to the rule are stated also.⁶⁶ There is as yet no discussion about the diversity of bowings. The second part contains instruction in composition for the improviser. The last part contains styles of playing extemporaneous and divisions on a continuo bass as its principal subject, with other styles of improvisation given a subordinate role.

The chorale variation of Ortiz has disappeared completely. It has moved to the realm of playing "supra librum" and hardly existed even as a "res facta" in English instrumental music of the seventeenth century. Among the Fancies, there are none known to me which are based upon a cantus firmus. Equally excluded from discussion is the toccata known by Ortiz. The gamba no longer allows the accompanying keyboard instrument to express itself. The form shrinks into small preludes, which completely renounce the support of the continuo. Simpson provides eleven examples to illustrate his discussion of eight divisions—small lively illustrations, which are derived from one or more motives, an embellishment formula, a run, a scale passage in which both nimble ornamentation and full chords are utilized. These serve as an introduction; the excitement and sequential building toward a more significant statement is accomplished well.⁶⁷ The participation of a keyboard instrument would have inhibited the free articulation of these preludes and because of its opposite characteristics, would have robbed them of the

⁶⁵Körte, p. 40.

⁶⁶This rule, which is directly contrary to violin bowing, is also found in Rousseau, and it is faithfully attributed to Rousseau by the *Encyclopédie* almost 80 years later (1765, vol. XVII). We find that the rules applied to German gambists as well, according to Quantz (*Versuch* . . . , 3rd ed., 1789, p. 212).

⁶⁷Collection of examples, 2a, 2b, 2c, 2d.

essential character of a momentary inspiration. The presence of the harpsichord also became very subordinate in diminutions of the basso continuo of a vocal piece, whereas in the piece "sobre compostura" by Ortiz it had the main subject, to which the gamba had only to contribute the figural decoration. Simpson's introduction needs no explanation.

A Continued Ground used for Playing or Making *Division* upon, is (commonly) the *Through-Bass* of some *Motet* or *Madrigal*, proposed or selected for that purpose. This, after you have played two or three *Semibreves* of it plain, to let the Organist know your measure, you may begin to divide, according to your fancy . . . until you come near some *Cadence* or *Close*, where I would have you show some Agility of Hand. There, if you please, you may rest a *Minim*, two or three, letting him that Plays the *Ground* go on; and then come in with some *Point*: after which you may fall to *Descant*, *Mixt Division*, *Tripla's*, or what you please. In this manner, Playing sometimes swift Notes, sometimes slow, changing from This or that sort of *Division*, as may best produce Variety, you may carry on the rest of the *Ground*; and if you have any thing more excellent than other, reserve it for the Conclusion (page 57).

To the extent that the finely balanced interplay between keyboard and solo instrument disappeared, the virtuoso and immeasurably fanciful character of improvisation on the gamba increased.

When this type of playing broke new boundaries and left the realm of basso continuo, it had to exert a counterbalancing force by the insertion of strictly worked out portions, or to substitute a structure, perhaps a two-part "Aria." There is no doubt that improvisation on a continuo is one of the sources of the solo sonata of the seventeenth century. Simpson develops a whole system of composition from diminutions by a bass viol.⁶⁸ A violin sonata or a trio sonata for two violins is essentially a discant division on a ground to him. In a trio sonata for violin, gamba and continuo, the violin provides counterpoint to the bass, and the gamba elaborates on the bass line with diminutions. The result of this practice is found, for example, in the two sonatas for violin and bass in Johann Erasmus Kindermann's *CANZONI./Sonatae/Vna, Duabus/Tribus & Quatuor Violis . . . Pars Prior* (Nürnberg, dated 1653).⁶⁹ Sections which do not disguise their fugal canzona origins alternate with "Descant-Division" in a slow tempo or with virtuosic flourishes which, without melodic distinction or consequence, point to the bass as the structural foundation. Also, passages such as the following are not unheard of in Italian solo sonatas up to Corelli.

⁶⁸To be sure, only a single ground.

⁶⁹I owe my knowledge of this to the generosity of Professor Adolf Sandberger.

Sonata prima, measures 54-57, and 64-67.



Sonata seconda, measures 26-28.



Simpson contributes an exhaustive method for the improvisation of variations on a repeating bass (ground). Its means are either the elaboration of the bass itself in ornamentation, or the invention of a contrasting upper voice. Both kinds may be combined.

To the first belong repetitions of melodies in different rhythmic schemes, octave leaps, variations on small melodic fragments, ornamentation, arpeggiation (“skipping into other Concords”), and

playing of chords on a bass note in gradual motion. This last-mentioned method extends into “Descant-Division,” the discovery of melodic counterpoint to a ground. After Simpson explains the distinction between figuration of the bass and discanting over it, he illustrates how both means can be combined to bring out in beautiful definition, the harmonic structure of the bass notes.

All *Division*, whether *Descant* or *Breaking the Bass*, is but a Transition from Note to Note, or from one Concord to another, either by Degrees or Leaps, with an Intermixture of such Discords as are allowed in Composition (page 35).

The combination is seen in the “Mixt-Division,” the playing of several voices at one time, either through figural divisions on a chord in the manner of a lute, or through actual polyphonic expression in double stops. Thomas Mace grasped the hidden polyphony in the first kind of “Mixt-Division.”

The Best Lessons of the Best Masters are often so Composed, as They shall seem to be Single, and very Thin Things, viz, All Single Letters, without any Full Stops, &c. Yet upon a Judicious Examination, there will be found a Perfect Composition, of an Intire Bass, and Treble; with Strong Intimations of Inner Parts.⁷⁰

He also offers an example in tablature. In the resolution of which he uses ties in mensural notation, to bring out the two-voice setting that is intended to be heard in the imagination of the listener, and at the same time composes a middle voice for it. In the same sense, the French master Marin Marais permits the extraction of the voices from his pseudo-polyphonic, or rather pseudo-homophonic, pieces and the transference of the voices to organ, harpsichord, theorbo, and lute, and with basso continuo to violin and German flute. Indeed, he even permits the addition of a new top voice, when the gamba moves at length in unison with the bass.⁷¹

Hubert Le Blanc erroneously interprets the springing bow used in the pieces of Marais for the replication of the *pincé* on the lute. It is

⁷⁰*Musick's Monument*, p. 250f.

⁷¹Preface to Book II of the *Pièces de viole* (1701): “T’ay taché de rendre mes pieces aisées à en Extraire les Suiets, Cependant lorsque l’on rencontrera des vuides dans quelques vnes comme Preludes, Allemandes, Gigues, ou l’on est obligé a beaucoup d’intervalles quant au propre de la violle, Il faudra necessairement reflechir sur la basse continüe, afin de les remplir d’un chant le plus gracieux, et le plus convenable qu’il se pourra, ce qui sera toujours tres bon, Je passe par dessus les chants simples, qui n’ont pas besoin de cette attention.”

based on the stylistic laws which were applied equally to the lute and the gamba. Yet one reads his lovely comparison of bowing in the "Pieces" for gamba with the cantabile style Italian violin sonatas.⁷²

These various methods are created for "Grounds," which have preserved the character of dance and song settings for the bass instrument since Ortiz.⁷³ As with the latter, they consist sometimes of two or more sections (strains), which must receive equal consideration in the variation. In this respect the passacaglia approaches the *aria variata*, in which the melody could be brought to light as a "Descant-Division." Although Simpson also gives examples of variation sequences over bass themes consisting of rising and descending quarter and eighth notes, of quick leaps, grounds make their strides best in semibreves and minims. Scale fragments, the strong intervals of fifths and fourths taking precedence, produce a strong impact at the cadence. The principle is that a whole variation preserves one single figural motive throughout. The player, however, has the freedom of changing the theme within each variation or to reduce two variations into one. How one avoids monotony through a sensitive choice of points and achieves development and intensity, Simpson explains in his instruction by means of a sample set of divisions, in which eight complete developments are given from no less than twenty-four points.

⁷² "... la manière de jouer à la *Sonate* (tirant un son continué, comme la voix, lequel on est maître de figurer ainsi que l'argile sur le tour de potier, en mouvement) est plus propre à la variété & noblesse du jeu, que celle de jouer les Pièces *tic tac*, par les coups d'archet enlevés, & tout en l'air, qui tiennent si fort du pincé du Luth & de la Guitarre, sur le modèle de quoi le Père *Marais* a composé ses Pièces, auxquelles, quoiqu'il les ait variées de six coups d'archet différens, on peut reprocher une partie du manque l'expression du Clavecin, qui en souffre une éclipse centrale, en ce qu'ils sont *Simples* (donnant leur coup sur la corde de la Viole, comme fait le Sautereau sur celle du Clavecin), & non pas *Complexes*, tels que ceux à l'Italienne, où l'Archet par le tiré & le poussé, unis & liés, sans qu'on apperçoive leur succession, produit des roulades des Sons multipliés à l'infini, qui n'en paroissent qu'une continuité, tels qu'en formoient le gosiers de *Cossoni* [Cuzzoni] & de *Faustina*." *Def. de la basse de viole* (1740) p. 22ff; also p. 126.

⁷³ A comparison would be permissible:

Ortiz



Simpson



(A second phrase follows.)

Improvisation alone does not account for such varied harmonic expressions of the bass, for the source of invention flows from constantly new ideas for divisions. It is in fact a complete achievement; the ground is developed by division with ever increasing movement, resolved in evenly-flowing or sharply-etched arpeggiation. Then follows a simple theme or one moving smoothly to a ground in double stops. Disguised melodies are revealed in different places. They also might be repeated in a sequence of triple meter. A brilliant display of shakes prepares for the cadence, which is expressed either in a gentle fashion or drives forward in a virtuosic display.

So much on the history of gamba improvisation, we shall see now in what manifold ways it has had other worthy influences in German literature for viola da gamba. It is seen in the following works, of which the first three are missing:

Johann Philip Beck. *Allemanden, Giquen, Couranten und Sarabanden auf der Viol de Gamba zu streichen, von etlichen Accorten*. 4. Strassburg beim Autore und Frankfurt bei Spoor und Wächtler. 1677. (Göhler 2. 79.)

Peter Zachaeus (Zachov). *Erster Theil verstimmter Viol' d'Gamb. Lustspielen solo, bestehend in Praeluden, Allemanden, Couranten, Ballo, Sarabanden und Chiqven, benebenst einer vorhergesetzten Sonate in 48. kupferne Platten gestochen*. fol. Lübeck beim Autore und Danzig bei Bruno Laurentio Tanken. 1683. (Göhler 2. 1706.)

Johann Christoph Ziegler. *Intavolatura per Violadigamba*, bestehend aus Entraten, Allemanden, Couranten, Sarabanden und Capriccen. qu. 8. s. 1. & a. (Gerber, N.L. IV, 644.)

PRMITIAE CHELICAE,

Oder

Musicalische Erstlinge

In 12. durch unterschiedliche *Tone* eingetheilte *Sviten Viola di Gamba Solo* samt ihrer *Basi*, nach der ietzt florirenden *Instrumental-Arth* eingerichtet,

und

Dem Durchlauchtigsten Fürsten und Herrn,
Herrn Johann Adolphen,

Hertzogen zu Sachsen, Jülich, Cleve und Berg, ...
dediciret und componiret,
 Von Hochbesagter Seiner Durchl. Cammer-Musico
 Conrad Höfflern, *Noribergensi.*
 Anno M DC XCV.⁷⁴
 Sonate ô
 Partite ad una ô due Viole da Gamba,
 con il Basso Continuo.
 D'Augusto Kühnel
 Maësto di Capella
 nella Corte
 Dell' Altezza Serenissima
 Di Carlo Landgravio di Cassel
 . nell' Anno 1698.⁷⁵

SCHERZI MUZICALI
 PER LA VIOLA DI GAMBA CON BASSO,,
 CONTINUO AD LIBITUM
 DA
 GIOVANNI SCHENK
 OPERA SESTA.⁷⁶

Schenk's remaining works are to be found in Walther, *Musicalisches Lexicon*, p. 550.

⁷⁴The Dedication, Preface, first Suite in F Major, [and] the Preludio and Sarabande from the fourth Suite in A Major faithfully reproduced in *Monatshefte für Musikgeschichte* 27:113ff.

⁷⁵Franz Bennat has edited the Solo Sonata no. 9 in D major, and the Duo Sonata no. 3 in G minor for violoncello and harpsichord in the publication *Drei Lilien*, with a sketch of Kühnel's life written by Adolf Sandberger.

⁷⁶Fr. Gruetzmacher has edited with unabashed retouches, in the *Hohen Schule* no. 1: Ouverture 91, Sarabande 81, Gavotte 6 combined with Gavotte 69, Aria 71, Capriccio 77, Gigue 56 (in D minor instead of A major!) in the *Elite-Etuden*, first series, no. 1: Chaconne 76.

We will try to consider the three works known to us in one framework. Since the different influences are combined in the small context of this artistic exercise, a sufficiently-colored representation is made, such as to show a contemporaneous similarity in Schenk's, Höffler's, and Kühnel's sonatas and suites.⁷⁷

Schenk's style leans more toward the French. To be sure, he does not depart so much as they from the general structure in the suite form. When H. Le Blanc speaks of French gamba music, he never speaks about *ordres* or suites but about pieces, performance pieces, each of which, offering a special musical or simply technical charm, can stand on its own. According to him, the suites of Marin Marais do not distinguish themselves generally as entities, of which the parts are bound one to another in contrasting dance forms, but as collections of pieces which are grouped mostly according to the usual order. The collections themselves are arranged according to the degree of difficulty of their key on the gamba; D-minor or A-minor stands always near the beginning. Thus, of the four suites of Marais's first book (1686), the first consists of no less than twenty-seven pieces, including the doubles: four preludes, *fantaisie*, two allemandes with doubles, courante with double, sarabande, courante with double, sarabande, four giges, the last with a double, as an introduction for the "intermezzi"—here they are presented, of course, at the end—again a *fantaisie*, then a rondeau, a menuet, and two gavottes.

Sometimes Marais places another prelude at the end of the series or a piece of greater scope like a rondeau with many couplets, a ballet, a chaconne, a series of variations (e.g., one on the Folies d'Espagne in the second book of 1701)—pieces, which he more often separates from each other with a prelude of their own. Whereas, in the first book, the form of the suite is loose, it is a fully-developed concept in the later suites. Prevalent in the former are the rhythmically finely-etched examples of the allemand, courante, sarabande, gigue, gavotte, bourée, menuet. In the latter, character pieces and the rondeau form are given broader scope. The prelude and the *fantaisie* serve as components of multisectional musical statements full of variation, the scope of which the Italian Sonata shares to some extent (as actually appears in the fourth book designated as "Caprice ou Sonate") The very establishment of which might have moved the form into the rich range and free style of the *ordre*. So, they must

⁷⁷Wasielewski in *Das Violoncello und seine Geschichte*, p. 26, asserts that opus 6 of Schenk had its first appearance in 1692 or 1693, "because Schenk published his opus 3 in the first and his opus 7 in the last year." I don't know where the first year mentioned comes from. Gerber took the second from a source unknown to me. The work was published by E. Roger. Eitner recognizes as the oldest engraving of this publisher one from the year 1696.

stand themselves. Their disappearance had, as a consequence, that the suite of the fourth book became shorter without being more concentrated.

With Schenk, the coherence of the suite is much tighter. At the end of the tetralogy of dances, we sometimes find only a gavotte (I, G minor; XII, D minor) or a menuet (VIII, E minor; XI, D major). Sometimes the gigue is doubled or tripled and tagged onto it, there is another rondeau, bourrée, three menuets and a passagallo, with a rondeau, bourrée and menuet following respectively (XI, A minor; VII, A major). Sometimes the suite is limited to the usual tetralogy (IV, A minor) and gives only the sarabande, which Marais never varies, a special weight with a double (III, B minor; V, A minor). Once (X, G major) a long and formal chaconne follows the allemande and courante, while two suites at times do without an allemande and courante, replacing them with an ouverture and gavotte, followed by a sarabande, gigue and fugue (XIII; D minor). At times, the old format is not there at all (IX; G major) but is replaced with an aria allegro, menuet, temp di gavotta, bourrée, aria presto, and capriccio Allegro. In No. II (F major) two suites are combined—with two introductory pieces, two allemandes, two courantes, a sarabande with variations, gavotte, sarabande, ciacona, gigue, passagallo, gigue—fourteen pieces in all. The dances are flowing, often graceful, with free melodic line and changing expression. There is above all, a noticeable tendency in the sarabande and gavotte, to transcend the boundaries of the usual form (a tendency, which is declared in the titles "Tempo di Sarabande, Gavotte," etc., and which appears even more heightened⁷⁸ in Schenk's opus X, only the basso continuo of which is preserved)⁷⁹ and against the general background of the dance

⁷⁸It exists also in a second edition in Amsterdam by a contemporary gambist, Carolus Hacquart, particularly in the sarabande. Walther, *Mus. Lex.*, p. 298, extracts from it a "Praeludia, Allemanden, Couranten . . . vor eine Violadigamba und G.B." Roger's Catalog p. 67 cites: "Pièces de Basse de Viole de Mr. Hakart, composées de Préludes, Allemandes, Courantes, Sarabandes, Giges, Fantaisies à une Basse de Viole and une Basse Continue." I think that the 1686 "Chelys Caroli Hacquart, Opus Terium," published in the Hague, cannot be identical to what appears in Eitner, *Quellen-Lex.* 4: 444, also as op. 3 and designated to be "Harmonica Parnassia." The basso continuo in "Chelys" is found in the Kasseler Landesbibliothek. I also found there in Mus. fol. 61¹ the allemande, courante, sarabande, and gigue of the second suite in manuscript tablature; the prelude is missing. The work consists of four suites in D minor, two more in D major, and one each in G major, E minor, F major, A minor, G minor, and C minor. All consist of the typical set of four (with the exception of 7 in G minor) and a prelude or a fantasy.

⁷⁹LES FANTAISIES BISARRES DE LA GOUTTE / Contenant XII Sonades pour une Viole de Gambe Seule avec la Basse Continue. / ou avec une autre Viole de Gambe ou Theorbe . . . Par . . . Jean Schenck, Conseiller de la Chambre des / Finances, Commissaire Receveur de la licence, Homme de Chambre & Musicien de la / Chambre de Son Altesse Serenissime Monseigneur l'Electeur Palatin. / DIXIEME OUVRAGE. / A Amsterdam Aux depens d'Estienne Roger & le Cene Libraire.

to sketch a more subjective setting. Although this construction is not French, and the dances, in particular, have nothing in common with the pure types found in Marais (whose often coy and tasteless melodies can nevertheless rise to magnificance or smooth to folklike charm), the French influence in the introductory movements, the chaconnes and passacaglias, the fugues and free movements, which all emanate from the form of the prelude, is unmistakable. Only the first prelude links itself with the following allemande. All the rest are independent. From the short prelude—which carries the theme into various ranges of the scale, which is constructed of full, arpeggiated chords, which speeds along in a highly ornamented phrase, which expresses a well-developed, melodic adagio in a cantabile style over an independent bass line, which mixes a running line with lament-like phrases, and which stretches up to the capriccio with ever-changing motion (II, XI) without losing the character of improvisation—up to the grand overture in the style of Lully, almost all the forms which one identifies with Marais are encountered. Just as Marais sets his ouverture before a setting like a fantaisie (Book I, no. 1), so Schenk leads into an "Ouverture" by means of a prelude. The ouverture closely follows its model with a repeat of the lament-like first section, then a free-form fugue with irregular tempi and agitated movement, and a shorter closing adagio. While Marais wrote his fugue in a freely thematic or in a highly fantasie-like way, wherein new themes always emerge and proceed, skimming on the surface, Schenk adheres strictly to the theme of his fugue and maintains only an interplay, giving it greater scope to display virtuosity. There are places which Marais has in common with Schenk and which correspond to a Lully trio. Schenk writes these as true trios, distinguished from the "Tutti" by "Piano." Marais silences the continuo and gives the gamba a two-voice part. Schenck has annexed the overture of the ninth suite with a tuneful allabreve, a double fugue if you will, flowing into an interlude, out of which a new, distinctive fugal theme emerges, so as to free itself from the first fugue in a playful manner. A short adagio brings it to a close. His playfulness misleads him like Marais (Book II, no. 110; Book III, no. 90) into presenting a brilliant fugue with irregular re-entries and virtuosic transitions ending in an adagio-tremolo as an independent piece (XI). Also, the *Sonata con basso obbligato*, the prelude of Suite V, contains two fugues, a canzona, and an alla breve as the focal points. If the gamba treads on strange territory with these fugues which it masters with some caprice, so also are the bridging phrases modeled obviously after the Italian solo sonata. The beginning is an adagio, consisting of a one-voice melody with figured bass, the opening theme of which is repeated at the end. This framework surrounds a vivace characterized with virtuosic arpeggiation, which reestablishes itself completely in the bass. A short one-voice adagio connects the fugues; another short one appears questioningly at the end of the sonata. The

work is noteworthy as the earliest extant example of a gamba piece in the form of the Italian sonata da chiesa. The further development of the literature in the eighteenth century was dependent upon this form, with which the gamba identified itself.

Kühnel shows, in many respects, the signs of English gamba playing, which reflected the demands of the dilettantes. Marais included both easy and difficult pieces in his first book,⁸⁰ as he does later in Book IV (1717), with a group of pieces. One consists of tuneful, easy pieces with a few double stops, another of difficult pieces which require attention and careful study. Likewise, Kühnel "arranged (his work) so that the uninitiated also had pieces he could perform. On the other hand, those who have more experience and facility on the viola da gamba, also have pieces which will strike their fancies."

One would never encounter the same in a violin sonata. The violin was always considered an instrument which did not belong in the hand of an amateur (cf. H. Le Blanc), while "the viola da gamba and lute have standing in the home, different from that of other string instruments."⁸¹ The names of excellent dilettantes on the gamba, especially royal and noble personages, are encountered frequently since the young nobleman Andreas in Shakespeare. In the eighteenth century, the gamba was replaced by the violoncello, after all its legal successor, as a "respectable" instrument. How else could one explain the predilection of distinguished amateurs for such a difficult instrument? This identity of the gamba as an instrument for amateurs was established most firmly in England.⁸² Since the last decade of the sixteenth century, it was almost never lacking in the family consorts of amateurs, along with the lute. In single-voice or multi-voice ayres, it played the bass fundamental, so as to strengthen the bass line of the keyboard instrument, or to allow the lute greater freedom of expression. One finds this already in Ph. Rosseter's *Book of Ayres* (London, 1601), wherein the lute tablature is printed underneath the vocal line, opposite the bass line of the gamba. The

⁸⁰"Inasmuch as simple songs are preferred by many, I have written some with this in mind, wherein there are few chords; yet there are some pieces which have more and still others which are filled with them, for those who love harmony and who are more advanced." Similar to the preface of the fourth book.

⁸¹Mattheson, *Vollk. Capell-Meister*, p. 479.

⁸²Italians also were known for this. Cf. the dedication in the second book of the *Duo Cromatice* of Agostino Liciano (Venice 1546). These duos shall serve as "alphabeto di musica... aiuto ad imparare a sonare gli stromenti da arco, come sono uiole uioloni and altri stromenti simili."

bass notes of the lute and gamba, with unimportant exceptions, sounded together, and it remained so until the end of the century. For the lack of an instrument which could play chords, an unfortunate player would have to execute chords with double stops in sixths, thirds, or fifths, or even with full arpeggiation. If it existed, the gambist would seek out a middle voice on which to improvise.

George Neumark, in his *Fortgepflantzten Musikalisch-Poetischen Lustwald* (Jehna 1657), no. 73 (pp. 437ff.), gives the fundamental line of a wedding song to the gamba and designates a second gamba to concert with the voice. He explains: "This song is set expressly for two violas da gamba in f minor as in other instances in this collection containing differing keys. Because tablature cannot be well played by everyone, one either has to put up with bad notes or leave it to the viola da gambist and amateur to play in one tuning or another." He points to the disappearance of the custom of performing German gamba pieces from tablature, which was rare in France, but in vogue in England, where the art of gamba playing reached a higher level of artistry.⁸³ Mace mentions five tunings⁸⁴ as the most useful in his time: viol way (D G c e a d'); harp way sharp (D G d g b d'); harp way flat (D G d g b-flat d'); high way sharp (probably D A d f# a d') and high way flat (D A d f a d'). Tablature, which places insuperable obstacles in the way of artistic performance, served nevertheless as a kind of notation, because it was suitable for pieces written in various tunings. The complete and definitive notation of Marais, which provides fingerings, bow directions and ornaments in unambiguous detail, in contrast to stenographically-notated violin music, reminds us of its heritage from tablature⁸⁵ and its determination for amateurs.

From the role of playing the fundamental, the gamba quickly moved to the melody and particularly the melody and the bass. There is an enormous number of prints, and manuscripts, containing lessons as well as small preludes and multi-voiced dance pieces replete with ayres, masquerades, modal melodies, street songs (common-tunes, vaudevilles) at times, a simple melody or a melodic line with a bass in characteristic lute style, which tends to dwell more on the song form

⁸³Jacob Kremberg names ten tunings in his *Musikalischen Gemüths-Ergötzung* (1689); in addition, J.F.B.C. Majer, *Music-Saal* (1741), p. 102, points out no less than twelve, of which only one agrees with those cited by Kremberg.

⁸⁴*Musick's Monument*, p. 264.

⁸⁵Preceding the first book of Marais by one year is the *Pièce de Virole en musique et en tablature* of Sieur de Machy (1685).

than on the historical development of instrumental music. In the Kassel Landesbibliothek, there remains a learned example of this genre in Mss. Mus. fol. 61^l, leaves 7-29, from the years 1653 to 1669, in which pieces for theorbo are combined with those for viola baryton,⁸⁷ most unnamed, a few marked W.R. (Walther Rowe?), Gautier, John, Jen[kins], D.G. (Denis Gautier), Mr. Young (a piece for theorbo).

There are also transcriptions of dances and processional music. At best, these pieces are just bearable, for example this sarabande and double by W.R.:⁸⁸

⁸⁶Marais writes out each ornament on principle and turns to easily distinguishable symbols only for the *tremblement* (trill on the second above without a grace note), *battement* (mordent), and *pincé ou flattement* (mordent with a descending middle note). Then, there are symbols for the *plainte* (vibrato "ordinairement du petit doigt en balançant la main"), for the *doigt couché* (barring of the first finger), the *tenue* (cf. p. 27) [and] the *coulé de doigt* (✓). In the later books, even more detailed and refined symbols are added, all of which were to be used in later French music for the viol. It would lead too far, to go more into the art of embellishment with Simpson, Rousseau, Danoville, Marais, and their relation to each other and to lute and harpsichord music. The names of the kinds of ornamentation in Rousseau (*Traité*, p. 75ff.) and Danoville (*L'art de toucher le dessus et basse de viole*, 1687, p. 39ff.) and their own explanations would suffice for the connoisseur. Rousseau: *cadence avec appuy* (trill beginning on the note above); *cadence sans appuy* (trill beginning with the main note); *port de viole* (grace note, acciaccatura); *aspiration* (grace note following a second above; anticipation of the ascending grace note, or an upward *coulé*); *plainte* (downward portamento); *cheute* (grace note descending and between notes of equal pitch); *double cadence* (more or less extended grace note [from a trill]); *martellement* (longer or shorter mordents on the second below); *battement* (vibrato); *languueur* (similarly executed with a change of finger). Danoville: *tremblement* (= *cadence sans appuy*); shown by a *virgule*; *pince* (= *martellement*; symbol: +); *battement* (vibrato with two fingers; symbol: ~); *port de voix* (grace note from below and from above, written out); *coulé du doigt* (portamento to the next higher semitone; according to Marais, the symbol: ^); *balancement* (vibrato with the fourth finger; symbol: ∩). Kühnel gives minimal fingerings for difficult spots on the highest two strings. For ornamentation, he indicates only the trill with the frequently used short stroke but leaves its execution to the taste of the performer.

⁸⁷One of the pieces entitled "Libertas" is found in a setting for five instruments in fol. 61e. *SIMG* 5: 163.

⁸⁸The tablature poses many difficulties. Tuning of the bowed strings—A d f a d^l designated in the tablature with letters; that of the plucked strings, which is in the lower system in my transcription, is diatonic, a variable scale according to the tonality of the piece, from d^l to A, designated with the numbers 7 6... 1 1 2 3 etc.

W.R.

Also in France, before Marais introduced Lully's larger pieces requiring an amazing gamba technique, nothing other than these harmless little pieces were known, except to a few virtuosos playing *ex tempore*. Many passages in Rousseau's *Traité* attest to this. The position of the gamba "dans les concerts de ruelle," is exemplified in Danoville's work (page 14); and one can infer some sarcasm in C. Huygens' reception of Hottemann's compositions.⁸⁹ Even his expression of gratitude to Hottemann⁹⁰ is full of malevolent comments on the insignificance of the return gift. Mersenne⁹¹ probably has in mind Hottemann's "pieces aisées, chantantes, et peu chargées d'accords" when he says, "Most people believe that the gamba merits preference over the violin—and, in any event, is taken to be an instrument which dominates in the vanguard of performances of melodic pieces, and which one is grateful to have as an accompaniment to the human voice." Accordingly, Thomas Mace⁹² speaks of the gamba as a "fortunate instrument; no one shuns learning it, and it is possible to make great progress on it in a short time."

Kuhnau, in his *Musikalischen Quack-Salber*, p. 11, still makes fun of bunglers who think well of themselves, "if they can tear away at 'Englische Klocke' on the viola da gamba"—I don't know whether he means a "Clockedans"⁹³ by that or whether he is talking about a series of variations on one of the bell changing sequences, on which the best of music for virginals was based.

Only one piece in tablature by Kühnel has been preserved.⁹⁴ It is signed "AK" and is identical with the E minor aria which Kühnel

uses with variations in his second sonata. What is found elsewhere in tablature from the same hand, and which I believe comes from Kühnel's printed works, is a minuet in three settings for a beginning student, who was as yet unable to reach for an *a* and a chaconne in A minor. Also in notation, (Mus. Anh., fol. 30), a suite in G minor of six pieces: an air in the style of a prelude, the "Entrée d'Apollon," an aria, sarabande, "Aire Angloise," and a minuet not belonging to K (Kühnel), despite a few turns and the melodic "to and fro" pattern of the melody peculiar to his style. In his works of 1698, there is no sign of reversion to the French gamba suite, containing small dance forms and "characteristic" pieces which might have destroyed the structure. Everything is firmly shaped with him, the parts of the suite having inner connections. In dance forms, he uses only the gavotte in connection with the typical set of four.

His last four partitas exhibit a similarity with the twelve Höffler-like suites in their outward form, even if not in the inner content. Throughout these works, Kühnel conforms to the style of German gamba literature, just as his sonatas have much in common with German violin sonatas. Beck's work, if we go by the titles, contains only suites in a strange sequence of dances: allemende, gigue, courante, sarabande. Zachov precedes his partitas with preludes and sonatas. Höffler presents in part only suites (2, 3, 7, 8, 9, 10, 12); others he introduces with preludes (4, 5, 6,), or sonatas consisting of a prelude and fugue (1, 11).

His preludes exhibit different forms, according to the the grouping of their virtuosic components. As an introduction there are shapeless divisions on a bass theme (5, 6), sequences, harmonies in ascending and descending double stops, the typical runs and recitative-like phrases of the toccata, divisions on an awkwardly flowing or highly active bass, which in no. 6 (G major) is divided by cadenzas into many small fragments, each of which keeps its own figuration motive. The prelude of Suite no. 5 (D minor) distinguishes itself in a simpler and clearer way with more expansive and active sections. The preludes and fugues are shorter than these three. That in C major (11) consists only of solemn chords, returning to the main key by way of a ponderous sequence through G, a, c, d, a. That of the F major fugue (1) tries to grow independently by a brief adagio firmly in the key and an even shorter set of divisions on an independent bass line, but is interrupted. The following fugues, which Höffler defends in a defiantly desperate manner in his preface, are tasteless and without merit. We might forgive Höffler for setting the recapitulations in disparate keys, if only the two themes possessed more expression, if

⁸⁹Lettre 42, 7 October 1660.

⁹⁰Lettre 39.

⁹¹*Harmonicorum*, book 12, "De instr. harm.," Prop. 29.

⁹²*Musick's Monument*, p. 43.

⁹³Cf. Bolte, op. cit., p. 4, according to J.P.N. Land.

⁹⁴On leaf 37 of the cited Mss. of the Kasseler Landesbibliothek. The "Concerto ex B-dur" for lute, as well as the suite of lute music, which Eitner, *Quellen-Lex.* 5: 467, designates under K., did not originate before 1710-20 and belong to Johann Michael Kühnel. In our ms. by a later hand, about 1710, eight more pieces or two suites in F major and G minor "de Sigr: G. Tielcke," perhaps a brother of the famous gamba maker (cf. Gerber *N.L.* under Joachim Th.; the latter perhaps identical to the "Thielken," who, from 1695, was assigned to the ducal chapel in Hannover [*M.f. Mg.* 35: 93 according to G. Fischer, "Musik in Hannover"]); 1. Aria (vivace) with double; 2. Sarabande; 3. Menuet; 4. Aria (vivace); 5. Sarabande; 6. Aria (allegro); 7. Aria; 8. Allegro—Presto; at times odd pieces, which include unauthentic and diluted dance pieces.

he had succeeded in inventing contrasts to them, which now and then with chords or with ornamented interplay, although lengthening the piece, would still have tightened the composition and given it more organic unity. There are portions which highlight the first fugue where the gamba distinguishes itself in full chords. Even here it is eminently clear how poorly the theme is composed. The second fugue is shorter, yet more ponderous and poorer. The most enjoyable of Höffler's works are the dances, occurring in the normal sequence without exception. The flow of harmony in the allemande is preserved in the subsequent pieces, except for the short and song-like sarabande, i.e., the sequence of cadences follow suit in a similar format with few exceptions (5, gigue). Accordingly, there are few melodic accords; indeed, even the melodic unity within a dance is extremely limited. Nevertheless, it is amusing how Höffler fills up the path from cadence to cadence. His playing ability is considerable, in that his outward capacity for leaps, double stops and arpeggios are extensive. The demands he places on his left hand are greater than those of any other German gambist. The dance forms are often dwarf-like (10). The highlight is always the "nerveuse," often angular allemande, with which the courante (twice called *Corrente*) corresponds exactly in harmony. The most appealing are the sarabandes, with short, regular sections, the second part sometimes contrasting with lively movement against the first, which consists mostly of dark chords. The sarabande of Suite no. 11, with a French-style ornamented melody, has an embellished second part. The Giges are of changeable expression, springing along in 3/4 time, racing in 3/8, 6/8, and 12/8 time, fugato in 6/4 time, some fluid as those of the fourth Suite, or well articulated as those of the tenth Suite.

Kühnel's four partitas for solo gamba (11-14; D major, E major, A major, G major), likewise consisting only of allemande, courante, sarabande, and gigue, all have a short prelude. The permission to omit the continuo hints at their style. It is lute-like, with the melody leaping to the bass and interspersed with chords. Even before Kühnel, suites were written "sonder Passo Continuo" by the violinist P. Westhoff (1674), perhaps also by Zachov and finally by Schenck (when his works appeared before 1698). Höffler, with almost equal justification could also have renounced the collaboration of the keyboard instrument. In other respects, however, Kühnel's dances are not comparable to Höffler's, being filled with charming individualistic liveliness in the smallest detail, yet completely balanced. The allemande is robust and energetically modulated, at times in the motific interplay of the voices, at other times in jagged runs, and at still other times moving in vigorous arpeggios. The

courante is lively and rhythmic. The gigue runs along coyly. The sarabande expresses the greatest depth of feeling:

Sarabande. *Adagio*.

Equally unique are the preludes. Kühnel did not use pretentious fugal ideas before such small structures. Although the same components are found in his preludes as those of Höffler, they blend into unified, significant pieces. They all create, from simple contrasting structures, a stronger, almost solemnly more persuasive power of expression, from a direct flow of human feeling, of a strongly musical force.⁹⁵

Example 2a. Christopher Simpson, *The Division - Viol* (1659/1667)



Example 2b. [Prelude]



⁹⁵Collection of examples, no. 3a.

Example 2c. Prelude.



Example 2d. Prelude.



Example 3a. August Kühnel
XIV. Preluda solo (1698).



RECENT RESEARCH ON THE VIOL

Ian Woodfield

This bibliography, the first of an annual series, is intended as a concise guide to recent research relating to the viol. It lists books, articles, dissertations, selected reviews, unpublished papers and major scholarly editions of music. Research on any aspect of the viol (and related instruments such as the baryton) will qualify for inclusion. For this first installment, I have taken January, 1987 as the starting point for published material but have included dissertations listed in bibliographical literature as "in progress" from the two preceding years. Suggestions for additional entries in any language will be most welcome. They should be sent to: Ian Woodfield, Department of Music, Queen's University of Belfast, Belfast BT7 INN, Northern Ireland.

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REVIEWS

Tharald Borgir. *The Performance of the Basso Continuo in Italian Baroque Music* Ann Arbor: UMI Research Press, 1987.

Tharald Borgir's important work on continuo practices in the Italian Baroque era has been slow to gain recognition and reflection in modern performances. His Berkeley Ph.D. thesis on the subject was completed in 1971 but is only now available in print. It must be said that this is not an easy book to read and requires some determination on the reader's part. Borgir has organized his book in four parts: the first dealing with the issue of bass-line doubling, the remaining three with the instruments concerned (bowed basses, extended lutes and keyboards). Although his research focuses on Italy, making only occasional references to transalpine music, the ramifications pertain to practices in other European countries. Furthermore, Borgir directly contradicts several cherished myths about doubling and instrumentation, issues that demand the careful consideration of players and scholars alike. Borgir recognizes three traditions of continuo playing: diminution, duplication of vocal parts and realization of the bass, the first and second representing the transitional stages. He considers the richly instrumented *intermedi* and even Monteverdi's *Orfeo* (1607) to reflect exceptional circumstances and to be outside the mainstream of practice. What interests him most is how bass and chordal instruments are deployed. He addresses all the major genres of the era and discovers different transitions which are further varied according to place, and his views are strengthened by his having looked at a wealth of manuscripts and parts in addition to printed sources as well as account books which provide important information regarding the employment of musicians.

In secular contexts, it is in his view the keyboard instrument—not the single-line bass instrument—that is the optional one. Whereas early seventeenth-century monody was usually accompanied by the singer himself on the chitarrone (theorbo), sacred vocal music was accompanied only by the organ. *Sonate da camera* were meant to be performed by three single-line instruments and *sonate da chiesa* by the same plus organ. (Harpsichords were among the most popular instruments for music-making in the home and on which, even in solitary splendor, one could realize a score.) The orchestral sinfonie and concerti performed at S. Petronio, Bologna, from the mid-century onward, were in effect reinforced *sonate da chiesa*. Borgir insists that in secular genres we, like Viadana in 1602, differentiate between the bass and the basso continuo parts and see the former as essential and the latter as optional. He cites the title pages of Corelli's

_____. "Eyler and Catlines." *Newsletter of the Lute Society of America* 22/2 (1987): 10-13.

_____. "A 1656 Tabley Ms: On Viol Players, Cittern and Gittern." *Fellowship of Makers and Researchers of Historical Instruments Quarterly* 46 (1987): 34-35.

Teplow, Deborah. "Rhetoric and Eloquence: Dramatic Expression in Marin Marais' *Pièces de viole*." *Journal of the Viola da Gamba Society of America* 24 (1987): 22-50.

Unwin, Robert. "An English Writer on Music: James Talbot, 1664-1708." *Galpin Society Journal* 40 (1987): 53-72.

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Op. 5 violin sonatas to show how pervasive this practice remained even as late as 1700, though as the eighteenth century progressed the influence of the *sonata da chiesa* and the need for greater volume led to an increasing use of a combination of bass and chordal instruments, so that by 1750 combinations were the rule.

Borgir repeats his survery in terms of the instruments used to take these parts, dwelling at length on the meaning of 'violone,' on which he is in disagreement with Planyavsky (1970) and Bonta (1977, 1978). Whereas Planyavsky (who has worked mainly on German sources) considers the term to apply to the double bass, and Bonta a bass violin (at least after the first decade of the seventeenth century), Borgir painstakingly demonstrates that it most often signified a double bass viol and after its relegation to the ripieno section of the S Petronio orchestra it was occasionally muddled with the cello or double bass in the scores and account books. He greatly contributes to the untangling of the history of the bass violin and offers an interesting explanation of the differences and relative strengths of the archlute and chitarrone. For example, the chitarrone or theorbo, with its resonant open bass strings, was particularly favored as a single-line bass instrument in sacred vocal music of the late seventeenth century, whereas the archlute often substituted for a harpsichord in opera orchestras and as the accompanist for cantatas. Extended lutes and harpsichords never provided simultaneous realizations because of the intonation problems; instead, when they were combined, the lute contributed diminutions on the bass part. The chitarrone was never considered suitable as a continuo instrument in instrumental ensembles because of the emptiness of the middle range; instead it might be used in this context, in combination with a harpsichord, as a single-line bass instrument capable of boosting the upper parts by its superior capacity to articulate.

The last part of the book presents a curious collection of new evidence from 'continuo solos,' written out continuo parts for solo cantatas, and two supposedly neglected genres of sources—figured bass treatises by Neapolitan composers and a long acknowledged bogus Venetian treatise which Borgir seems to include, rather like a straw man, merely to discredit.

This is a book that anyone concerned with specific Italian Baroque music will need to consult. It will always yield fruit, though perhaps not to everyone's taste; but it will certainly stimulate new thought and research, and eventually a fuller and more coherent statement on this important topic.

Julie Ann Sadie

Mary Remnant. *English Bowed Instruments from Anglo-Saxon to Tudor Times*. New York: Oxford University Press, 1986. \$74.00.

Many people who decide to invest in this expensive, revised and amplified version of Mary Remnant's doctoral dissertation, "Bowed Instruments in England up to the Reformation" (D.Phil., University of Oxford, 1972), will ultimately end up skimming through the often dense text in favor of turning directly to the book's collection of 155 black and white plates. In fact, it may be argued that Remnant's greatest contribution to the study of English bowed stringed instruments from the early eleventh century to the death of Henry VIII in 1547 is her compilation of a substantial collection of primary iconographic source material, of which this publication of more than 150 items is purportedly but the tip of the iceberg.

Among the book's 155 black and white plates are at least seventy English depictions of rebecs, which Remnant cautiously defines as "pear-shaped instruments with tapering sides and generally with a vaulted back," and no less than 114 "fiddles" ("instruments with very varying characteristics, of which the most usual are a flat back and/or a clear distinction between the body and the neck"). English bowed stringed instruments depicted significantly less often in the book include what Remnant somewhat controversially refers to as the "medieval viol" ("an early form of fiddle, often large, with some indentation of the sides, and normally played down in the lap;" 28 illustrations), the Renaissance viol ("instruments with indented sides, nearly always with frets on the fingerboard, and generally with six strings;" 2 illustrations), the crown and crwth ("bowed instruments of the lyre family, characterized by a yoke bridging the two arms which rise from the soundbox;" 14 illustrations), and the trumpet marine ("long, narrow instruments on which, at least on the Continent, the one or more strings were touched lightly by the thumb in order to produce harmonics;" 2 illustrations). In addition, there are coincidental depictions of numerous other identifiable English medieval and Renaissance instruments, as well as an assortment of unidentifiable "pipes," "horns," and satirical instruments. The illustrations are arranged "in approximately chronological order, so as to show the gradual appearance of new instruments and the development of others...." However, a chronological arrangement by types of bowed instrument would have been more effective for those readers desiring to study specific instruments.

Although the author notes that she has included "as many pictures as the publisher will allow," readers who wish to consult additional sources will be disappointed that the author does not offer a list for further references. Instead, she notes that

such a list would be (a) far too long for this book, and (b) not truly representative of the country as a whole, as it would be limited by the extent of the author's travels, which, even after thirty years, have not managed to penetrate to every corner of the realm.

One wonders, just how long is her list? Unfortunately, Remnant does not give the reader the slightest indication of the statistical breadth of her iconographic resources. Surely some sort of a concise listing of all the English bowed instrument iconography known to the author is feasible. In fact, such information is essential to validate the author's research, hypotheses, and conclusions.

From the point of view of a researcher in the field of early bowed stringed instruments, this reviewer would like to reiterate Jeremy Montagu's request, in his review of the book (*Fellowship of Makers and Researchers of Historical Instruments Quarterly*, July 1987, pp. 10-11), that the author consider publishing her vast archive of medieval musical iconography in a format similar to that used by Howard Mayer Brown for his on-going catalog, "A Corpus of Trecento Pictures with Musical Subject Matter," which appears in installments in the *International Yearbook of Musical Iconography, Imago Musicae*. Such a publication of primary source material could make a singularly significant contribution to the research about, study and building of, and performance on medieval and Renaissance bowed instruments.

Viol players may be disappointed with Remnant's brief coverage of the so-called medieval and Renaissance viol (only 10 out of a text of 133 pages). Furthermore, if, as some might prefer, one groups the author's "medieval viols" with the large "fiddles" (although they were played in the lap in English iconographic sources), a mere five pages would be all that is left in her discussion of the viol. The crowd, rebec, and fiddle receive more extensive coverage (14, 12, and 11 pages respectively). The trumpet marine, whose very use by medieval and Renaissance English musicians is questionable, according to Remnant, is covered in two pages. The remainder of the text is concerned with a general examination of the sources (and their related problems) by which one can study medieval and Renaissance instruments (surviving instruments, representations in the visual arts, and literary references); a general discussion of bowed stringed instrument morphology and its representation in medieval and Renaissance literature and the visual arts; the "fiddlers" who played English bowed instruments; the use of bowed instruments in English society; and, a chapter speculating upon possible uses of English bowed instruments in medieval and Renaissance music.

Many of Remnant's conclusions are speculative at best, her

hypotheses being arguable one way or the other, often depending upon the subjective interpretation of fuzzy or incomplete literary or iconographical details. Writing from a player's perspective, the author frequently challenges contemporary instrument builders to help support or refute her hypotheses by experimenting with various troublesome elements (from an iconographic point of view) of medieval and Renaissance instrument construction, such as bridges:

In the light of the problems over bridges it is clear that the subject is very complex, and needs a considerable amount of experimentation from instrument makers—far more than is happening at the time of going to press.

Occasionally the reader may perceive that the author is too anxious to offer conclusions based on scanty evidence or subjective opinions. In a discussion of medieval bows, for example, the author notes that

it is believed that mediaeval bows had far fewer hairs than modern ones, and although it is difficult to guess at their number from most illustrations, there are a few . . . where a small number of hairs seem to be implied.

How does a medieval artist "imply" a small or a large number of bow hairs when this feature is almost always represented in medieval art by a single line, a pair of parallel lines, or perhaps three or four parallel lines? The author offers no convincing answers.

Perhaps one of Remnant's strengths is her ability to imagine what might have been. On the other hand, one can argue that objectivity and the application of scientific method are among the author's weaknesses. To cite just one example, the author perplexes the reader with an esoteric discussion of angel movement depicted in plate 52:

Here the angelic fiddler is in a great hurry. He [why not she or it?] is moving with long strides, if not actually running, and he plays his fiddle at the same time. What concerns us here is that this angel is moving by means of his feet rather than his wings. What real angel, in such a hurry, would run if he could fly?

It is ironic that while the author has obviously attempted to keep abreast of British research since the writing of her dissertation in 1972 (such as the discovery in 1981-2 of two fiddles on Henry VIII's sunken warship, the *Mary Rose*; the excavation at Gloucester Castle in 1983 of an English backgammon counter with a rebec representation; and Ian Woodfield's 1977 Ph.D. thesis from the University of London, "The Origins of the Viol," published by Oxford University Press in 1984 as *The Early History of the Viol*), she publicized her regrets, in the introduction to her book, for "not having

had the opportunity to see" this reviewer's 1981 dissertation about the rebec ("The Rebec: An Orthographic and Iconographic Study," Ph.D., West Virginia University), which has been available to the public through University Microfilms (Ann Arbor, MI) since 1982. Had she consulted this work, Remnant would have known that this reviewer disagrees, in principle, with some details of her definition of the constructional features of the medieval rebec, principally the difference between the rebec and one of its ancestors, the modern Greek lyra, which has maintained an independent existence both alongside the rebec and since the rebec's demise. Furthermore, she would have learned that more than 300 iconographical depictions of rebecs are listed in the dissertation.

In spite of these and other criticisms, it is likely that Remnant's handsomely printed book with its outstanding collection of iconographic resource material, is destined to become a standard reference for many years to come.

Margaret Downie Banks

T. Lupo, I. Coprario, and W. Daman. *XX Konincklycke Fantasien en Noch IX Fantasien 3 Fioolen de Gamba (1648)*. Reprint. Introduction by Rudolf Rasch. Eds. Eugene Schreurs and Martine Sanders. Peer: Musica Alamire, 1987.

XXIX Konincklycke Fantasien Om Op. 3 Fioolen de Gamba en ander Speel-tuigh te gebruychen, Amsterdam (1648). Edited by Helmut Mönkemeyer. Celle: Moeck Verlag, 1985.

After more than three hundred years we suddenly have two editions of the same music published almost simultaneously. Fortunately each has its own clear purpose, and thus the two versions complement and supplement each other very nicely.

The music consists of twenty-nine three-part English viol fantasies by well known English composers: fifteen fantasies by Thomas Lupo, four by Giovanni Coprario, one by William Daman, and nine by Orlando Gibbons. All of the music was written 25-50 years before its 1648 Amsterdam publication date. Some of the trios are for treble, tenor, and bass viol; others are for two trebles and one bass viol.

Just why these twenty-nine pieces were published in Amsterdam long after their composers had died is explored in detail by Rudolf Rasch in a fascinating preface to the Alamire edition. It appears that Constantijn Huygens (1596-1687), the famous Dutch scientist, was largely responsible for the Dutch interest in English viol music. Huygens frequently visited England, and in his autobiography, described purchasing a matched set of three viols for himself and his two sons.

Intriguingly Rasch relates this publication to the political turmoil in England in 1648. The title, which translates Royal Fantasies, can easily be seen in relation to the beheading of Charles I in 1649. The Dutch were divided in their support of the English king, and clearly the royalists had a greater empathy for this publication. Rasch supplies a fine background for the music and includes supporting bibliography for further study of the music and its time. His preface is translated into idiomatic English by Paul Rans.

The Alamire edition is a facsimile of the original. As was customary for the day Matthysz published his version in three part books: *hoogste* (high), *middelste* (middle), and *laegste* (low). Each part has two title pages (one for the fantasias by Gibbons and another for the other fantasias) and a dedication, all in Dutch. Nearly all of the music is very clear and easy to read, although the middle voice has a few smudges (probably from the original). It is enlightening to observe the barlines (sometimes used for rhythm, sometimes for phrasing),

clefs (seven different clefs are used), and notation of the original. A present-day ensemble could perform these from the facsimile rather easily. There are only three copies of Matthysz' publication extant; the copy in the University Library, Uppsala was used for this facsimile.

The Moeck edition is a modern score reconstruction. Mönkemeyer offers a brief preface in German. Except for one fantasy by Coprario (which requires three pages), each fantasy is complete on one or two pages with no awkward page turns. This is a clean and excellent version, with clear and accurate notation for performance. A succinct "Kritischer Bericht" presents only six small corrections. Each transcription shows the original clefs, and the pitch range for each part is given at the beginning of each piece. It would have been useful to supply the identifying Viola da Gamba Society numbers, but one can easily do this using Gordon Dodd's *Thematic Index of Music for Viols*. This version stems from the Duke August Library in Wolfenbüttel.

For a clean performing edition of these pieces, the Moeck edition is a good choice; to get a feel for the original, the Alamire is, of course, better. Viol players may already own editions of this music, however, published by Hortus Musicus, English Consort Series, Viola da Gamba Society of Great Britain, Stainer & Bell, or the Boethius Press. Should they not wish to duplicate repertoire they should go slowly before purchasing either of these new versions.

Gordon Sandford

Contributor Profiles

Richard D. Bodig is an economist by profession, serving as Economic Advisor to General Counsel on Antitrust Litigation for Mobil Oil Corporation. He has received degrees from Rensselaer Polytechnic Institute and Columbia University, and is an accomplished linguist with knowledge of nine foreign languages. He has previously published "Silvestro Ganassi's *Regola Rubertina*: Revelations and Questions" in the 1977 issue of this *Journal*. He has performed and recorded as a singer with Cappella Nova, the Dessooff Choirs, and the Canby Singers; voice and viols with the mixed consort Arcadia; and on viols with Amici Cantanti.

Joan M. Meixell, an amateur viol player, received her bachelor's degree in art and education from Thiel College, Greenville, Pennsylvania, and her M.S. in educational administration from Memphis State University. She is currently a doctoral candidate in higher educational administration at Memphis State. Before coming to Memphis, she was Program Editor for The Philadelphia Orchestra for six years and performed with the Mendelssohn Club of Philadelphia.

Julie Anne Sadie is a freelance viol player, writer, and lecturer in London. She was trained at the University of Oregon and received her doctorate degree from Cornell University, where she studied the bass viol with John Hsu and undertook research on French Baroque chamber music. She is currently writing an *Everyman's Companion to Baroque Music* and regularly contributes reviews of Baroque compact discs to *Gramophone*.

Gordon Sandford has been on the music faculty of the University of Colorado for 20 years. He directs the University Collegium and graduate courses in music education. Gordon Sandford is President of the Viola da Gamba Society of America and was host for the 1985 Conclave in Boulder. He has published in the *American Recorder*, *The Music Educators Journal*, *The Bulletin of the Council for Research in Music Education*, and others. The Viola da Gamba Society of Great Britain is currently printing his edition of Henry Loosemore's 3-part *Fantasia for Viols*.

Ian Woodfield received his bachelor's degree from Nottingham University and his master's and Ph.D. from King's College, University of London. He was a Herschel Fellow at Bath University in 1976-1977 and was appointed Lecturer in Music at Queen's University of Belfast in 1978. His first book, *The Celebrated Quarrel between Thomas Linley (Senior) and William Herschel: An Episode in the Musical Life of 18th-Century Bath*, was published by the University of Bath in 1977. He has also contributed articles and reviews to *Early Music* and the *Proceedings of the Royal Musical Association*. His latest book, *The Early History of the Viol*, was published by Cambridge University Press in 1984.

Margaret Downie Banks is Curator of the Shrine to Music Museum & Center for Study of the History of Musical Instruments at the University of South Dakota in Vermillion, where she also holds the rank of Associate Professor of Museum Science. Dr. Banks holds degrees from Skidmore College, the State University of New York at Binghamton, and West Virginia University, where she received her Ph.D. in musicology. Her primary research interests include early bowed stringed instruments (especially the rebec, pochette, and precursors of the violin) and the history of the American musical instrument manufacturer, C.G. Conn.